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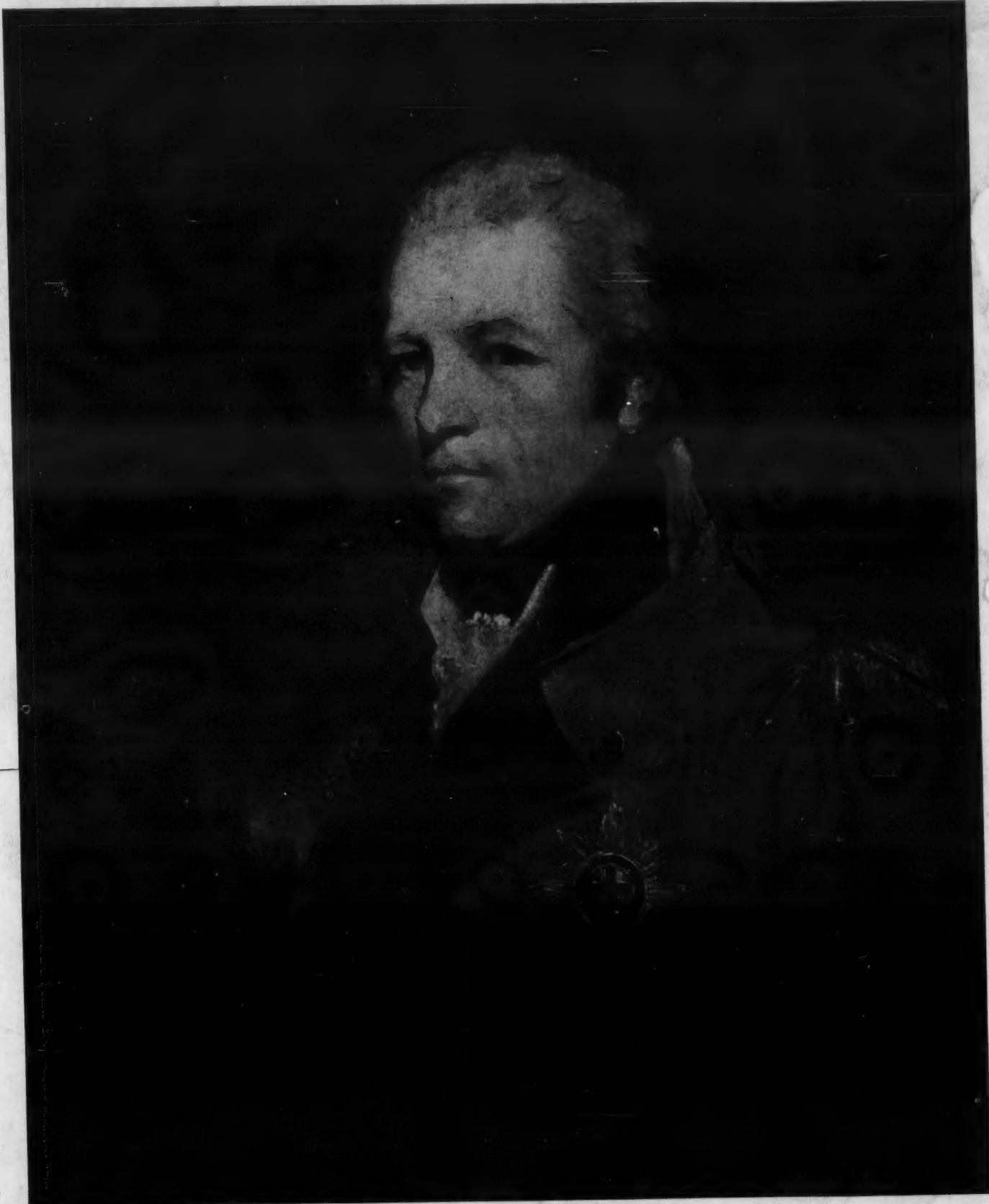
The ART NEWS

VOL. XXIX

NEW YORK, MAY 2, 1931

NO. 31—WEEKLY

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The ART NEWS

S. W. Frankel, Publisher

NEW YORK, MAY 2, 1931

Fine Sculpture Exhibit at the Balzac Galleries

Small Bronzes by Bourdelle, Maillol, Renoir and Despiau Provide Brilliant Show at Close of Season

By RALPH FLINT

A quartet of XXth century French sculptors—Despiau, Maillol, Renoir, and Bourdelle—is holding the center of the stage at the Balzac Galleries for the moment with a brilliant display of small bronzes. Except when Frank Crowninshield lets us glimpse his two score or more by that modern plastic marvel, Despiau—as he generously does from time to time—any event that presents a fresh grouping of figures from his hand is bound to be a red-letter one, so potent is his charm and so recently ascendant is his reputation in America.

It is not so long since Joseph Brummer first brought this genius to our attention in New York, and I doubt if more than a few score of local art lovers were previously aware of his remarkable powers. The instant success of that first Despiau show has been fully confirmed at every later demonstration of his sculptural powers, and today he is generally hailed as the ranking sculptor, not excepting Maillol, of our time. Whatever power the man has in modelling, he succeeds in warming his figures into life as few other sculptors of any period or place before him. He is not an obvious stylist, although one comes in time to sense the particular touch and stamp that he invariably gives to his works. In fact, he makes his boldest pleas in his rather simply stated portrait head, but they are curiously alive to the very core, in nearly every case, and have a way of making most other sculpture seem rather unessential.

However, in this present exhibition the Maillols stand the test beautifully and even the Renoir pieces, bucolic and unpretentious as they are plastically, look very well. The one man who seems a bit dated and over-enthusiastically engaged with his bag of tricks is Bourdelle. He is too knobby, too dressy, too anxiously persistent in his thematic treatment to stand up beside Despiau with any particular degree of comfort. Despiau is all subtle, shimmering, yet potent life, while Bourdelle is usually parading and posing and making a great plastic fuss. One has all the quiet and calm of a genuinely authoritative artist; the other is content with models and masks, albeit often beautifully contrived and admirable show pieces. Take his complex and rather confusing "Pastorale" with its jumble of piping shepherds and sportive goats, cleverly put together like some intricate trick, or his "Bacchante et Eros" all decked out in swelling accents, or his clever, but over surfaced "Fighting Youth." His "Daumier" is superficially dramatic, but a fine piece of contrasted planes and volumes, and his "Selene" lying out athwart the outstretched arc is a typical piece of "popular" sculpture, catchy and taking. His little well-scored "Monsieur Eros" is Bourdelle at his best, but his "Beethoven on the Cross" again displays his fondness for melodramatic situations and elaborate treatment.

As I have previously said, the three little Renoir bronzes are charming, full of feeling, but no more important

(Continued on page 4)



"MISS HOBSON"

Loaned by Mrs. B. F. Jones, Jr., of Pittsburgh to the Gainsborough Exhibition now current at the Cincinnati Museum. Photograph courtesy of the John Levy Galleries.

By GAINSBOROUGH

Royal Palace in Madrid to Become National Museum Under Rulings of New Provisional Government

By E. TEROL

MADRID.—The day after taking office, the Provisional Government of the Spanish Republic took charge of the vacant Royal Palace in Madrid. It was decided to turn it over to the nation as a museum, accessible to all. With this object in view, a committee was appointed including, among others, the Chief of Police, the three principal palace officials and a notary public, and they immediately set to work in drawing up a detailed inventory of the contents of the palace. All the personal effects and belongings of ex-King Alfonso and his family are scrupulously respected, and they are handed over to a representative of the exiled monarch.

Madrid will thus very soon boast the finest museum building in Europe. The Royal Palace, originally designed by Juvara, was erected in 1738-64 by the great architect Sacchetti on a height overlooking the river on the east, and it occupies the site of an older palace (begun by Philip II and destroyed by fire in 1734) which had succeeded the Moorish Alcazar. The massive pile has six stories architecturally treated as forming a rustica base surmounted by an upper portion with Corinthian pilasters, and presents an impressive appearance from

all sides. Perhaps the best point of view is the valley of the river on the northwestern side, where the rapid slope of the ground has been neutralized by immense substructures of solid masonry. The building is in the form of a quadrangle enclosing a court, its sides are 500 ft. long, and its height varies from 80 ft. to 165 ft. (owing to the unevenness of the site). The entire building consists of granite, with door and window openings in white, marble-like "piedra de Colmenar." The main entrance is on the south side, in the "Plaza de Armas," which is enclosed by projecting wings.

The interior of the palace was rarely accessible, even in the absence of the Royal Family, and then only by written permission which was not readily granted. The XVIIIth century French and Spanish furniture it contains is magnificent. The paintings are comparatively unimportant, as the pick of the Royal collections was transferred to the Prado when the latter was founded by Ferdinand VII in 1825. The ceiling of the Throne Room was painted by Tiepolo. The "Salon de Gasparini," designed by the Italian artist of the name, has a ceiling of Buen Retiro porcelain. A notable feature of the Palace is the remarkable collection of magnificent

bronze and marble clocks that are to be found in large numbers.

The "Tapiceria" of the palace contains a unique collection of Gothic and Renaissance tapestries, mostly of Flemish workmanship. The most noteworthy are a set of six Gothic tapestries on gold ground representing the History of the Virgin. Other famous Gothic panels include the Story of David and Bathsheba; Life of St. John; Bearing of the Cross, after Roger van der Weyden; Temptation of St. Anthony, after Jerome Bosch; Last Supper; the Apocalypse; the Seven Deadly Sins. There is a marvellous set of Renaissance panels representing the Conquest of Tunis by Charles V, executed by Pannemaker in Brussels from drawings by Vermeyen (ten panels in all). Some of the tapestries are shown to the public (but only on Corpus Christi Day) in the gallery leading to the grand staircase, but most of the time they are stored away and many have not seen the light of day for years. There are nearly one thousand panels in all, and now as many as possible will be placed on permanent exhibition.

The Royal Library, in the northeast angle of the palace, is second only to

(Continued on page 4)

Many Canvases by Gainsborough in Cincinnati Show

Leading Dealers, Collectors and Museums Have Lent Notable Paintings to Comprehensive Exhibit in Ohio Museum.

By WALTER H. SIPLE

CINCINNATI.—The Gainsborough legend has grown to such proportions that the tendency to stress the romance associated with his name has overshadowed the serious consideration of his art, says Mr. Walter H. Siple, in the preface to the catalog of the important and notably comprehensive Gainsborough exhibition on view throughout May in the Cincinnati Art Museum of which Mr. Siple is director.

When the legitimate but unimportant interest in the genealogies of his sitters and the amusing stories of the "Blue Boy" and "Georgiana, Duchess of Devonshire" are emphasized, it is easy, Mr. Siple goes on to say, to forget the part that Gainsborough played in the production of these works.

Gainsborough had the good fortune to know and like interesting people, being popular among the aristocracy for his brilliant portraits. Apparently, he knew everyone worth knowing and had the complete confidence of the Royal Family, which is a point in favor of George III and his good Queen Charlotte, but never, so far as we can discover, does Gainsborough curry royal favor or work for fashionable recognition.

His letters reveal him as a man full of humanity and an Englishman with the typical reticence concerning the more sensitive side of his nature. Wit he possessed in abundance as well as a passionate devotion to music. And in the intellectual disillusionment of the XVIIIth century he was a child of his age.

Gainsborough was not academic and insisted on solving his problems in his own way. His vigorous imagination worked in a limited field, to be sure, but within these limits he attained complete mastery. Take his harmonious use of color, which is as brilliant today as when it left his studio. He had a few schemes to which he held closely, as did Rubens whose work he greatly admired. Even Ruskin recognized him as a great colorist, and our growing appreciation of Gainsborough today is partly due to our increased knowledge of color. He has been called lazy, but he must have worked to attain such mastery as his of his technique and material. If twelve hundred paintings are allowed the artist—and this is probably a conservative estimate—and forty years of active work are considered, he painted on an average two or three pictures a month. Furthermore, he did not maintain a studio force of assistants. This record is not one of an artist indifferent to his work.

An extract from a letter written to his friend, Mr. Edgar, may be quoted in this connection. "I thought I should have been in Colchester by this time . . . but business comes in, and being chiefly in the Faceway, I am afraid to put people off when they are in a mind to sit." Similar references are to be found in the Unwin letters, published by Sydney E. Harrison.

Many of Gainsborough's paintings have come to the United States and it

(Continued on page 15)

Balzac Gallery Exhibits Modern Bronze Classics

(Continued from page 3)

than any great painter's chance digressions into a sideline activity. The Maillols are a particularly elegant group of bronzes, comprising his "Les Deux Soeurs," companion pieces that simply spell Maillol way into the next room, despite their small size and quiet postures—his larger "Girl Combining her Hair," his charming little "Petite etude de torse," the "Venus" and the large full-size "Flora" not so happy in patina or in general attitude. But when Maillol is at his best his robustly realized forms are instinct with swelling grace and an almost Roman solemnity. He is never caught off form, never unbending. His is an art that is primarily magisterial, purposefully poised and collected, even at the cost of appearing cold and sometimes hard. But he does know how to create the sense of volume and to give it full impact. A Maillol figure is something to have about as one would harbor some tutelary divinity, to rule the household from a convenient distance and with an inflexible consistency. "Les Deux Soeurs" come nearer the heart and hearthside in their sweet and supple grace and yet they have that inevitable remoteness that goes with the particular type of plastic perfection that Maillol achieved.

But to return to Despiau and the fifteen bronzes that are the major part of the Balzac exhibition. Two of the famous Maria Lani heads are here, one with the eyes half closed and the other looking straight out ahead, utterly gorgeous things, sufficiently stylized, yet so intensely human as to make one marvel that cold metal could be so quick and vibrant. How many hours the much-portraited actress must have posed for Despiau with his sixty mornings for a head, unless perhaps he came to know her line by line. But what an immortality the woman will have gained!

The famous "Reclining Nude" is here, although I am inclined to think the smaller version more important, more compact and organized. Despiau's "American Girl"—one of the eight Crowninshield bronzes lent for the occasion—is a succinct piece of portraiture, as is the pensive "Japanese." The second version of the "Grand Diane," quite different in style and treatment from his smaller bronzes is an effective, solemn figure, but very much alive for all that. His pewter "La Landaise" is also more simplified and condensed than is usual with Despiau, but it is a highly effective head and full of his fine sense of characterization. However, the outstanding piece, for me at least, is the "Portrait of Madame X" that stands at the head of the main gallery, a glossy bronze of a woman with unusually thick neck and generous bust, but with a head of undoubted nobility and serenity. Here is the very essence of Despiau's art crowded into this metal effigy with its far-seeing eloquent eyes, each part fitting so perfectly into the whole and the whole so simply contrived. His is the art that conceals art, with the mystery of his performance fresh every time you arrive at it.



"WALKING HORSES"

By GAINSBOROUGH

Loaned by Mr. Howard Young to the Gainsborough Exhibition now current at the Cincinnati Museum.

ROYAL PALACE TO BECOME A MUSEUM

(Continued from page 3)

The National Library in Madrid. It contains over 100,000 printed volumes, 5000 MSS (some of them being extremely valuable), and the Crown Archives.

The Armerial Real is a world-renowned collection of arms and armor. The founder of the collection was Charles V, who enriched the old royal armory at Valladolid by numerous excellent works of German and Italian origin. It would take pages merely to enumerate all the famous historical pieces in this armory. There are court, tournament, and battle suits of Philip the Handsome (died 1506); Charles V; Philip II; Emmanuele Filiberto of Savoy; Francis I of France; the Emperor Maximilian; King Sebastian of Portugal; Gonzalo de Cordoba, the "Gran Capitan"; Guidobaldo II, Duke of Urbino; Hernan Cortes, conqueror of Mexico; Pizarro, conqueror of Peru; Khairuddin "Barbarossa," the Tunisian pirate; Elector John Frederick of Saxony; Alexander Farnese; Philip III, Archduke Albert; not to mention other unique pieces of armor from the XIIIth century downwards. Most of the finest pieces are signed by the greatest armorers, and the following are represented, many of them by several examples: Kohlmann of Augsburg; Frauenbrys of Augsburg; Wilhelm Wirstberg of Solingen; Meister Wolf of Landshut; Mondrone of Milan; Burkmaier; Bartolommeo Carpi; Bernardino Cantoni; Pfeffenhauser of Augsburg; Ghisi of Mantua, etc.

TEN MASTERPIECES STOLEN IN LONDON

LONDON.—Ten old masterpieces worth more than \$135,000 were cut from their frames and stolen from a collector's office early on April 25, reports *The New York Times*, in one of the most daring art robberies London has known in years.

The stolen treasures included two Gainsborough portraits—"The Countess of Chesterfield" and "Portrait of a Gentleman"—Sir Joshua Reynolds' "Miss Grant," a landscape by Jan Steen and a portrait by Van Dyck. The thieves also took a number of rare Persian silk and woolen rugs, a XVIIIth century Flemish tapestry and a number of Chinese and Italian ivory figures.

The collection had been stored off Oxford Street in the second floor office of Herbert W. Haase, architect and art connoisseur. Early in the morning when a scrubwoman went to clean the office she found ten empty picture frames scattered around the room with most of the valuable paintings gone and the less important ones left behind. It is believed that the robbers escaped with the loot in an automobile, but the robbery was done so quietly that none of the residents in the building heard a sound.

Scotland Yard detectives were searching the metropolitan area to-night and keeping a close watch on Channel ports in case an attempt might be made to smuggle the treasures from the country.



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Most of the earlier pieces were, however, unfortunately, melted down during times of war, principally during the "Wars of the Roses" and it is recorded that most of the Scotch Plate was transferred into money to defray the cost of their war with England. Then again in the reign of Charles most of the English Gold Plate was melted down during our Civil Wars.

This Cup has been in the hands of two famous collectors, having originally been sold in the "Duchess of Montrose" Sale and later in the famous "Myles B. Kennedy" Sale, who had acquired it from the "Montrose" Sale.

The total height of this Cup is 4 1/4 inches, diameter over Handles 6 3/4 inches, whilst the weight is 12 ozs. 18 dwts.

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Pennsylvania To Open Local Branch Museum

PHILADELPHIA. — A branch art museum to be operated by the Pennsylvania Museum of Art will be opened this month in the 69th Street Arts and Crafts Community Center. Its operation for five years, as an experiment to determine the value of a system of branch museums, similar to the existing system of branch libraries, is assured by a grant of \$45,000 to the museum from the Carnegie Corporation of New York and by the promise of \$30,000 additional from John H. McClatchy, who is also providing the space necessary.

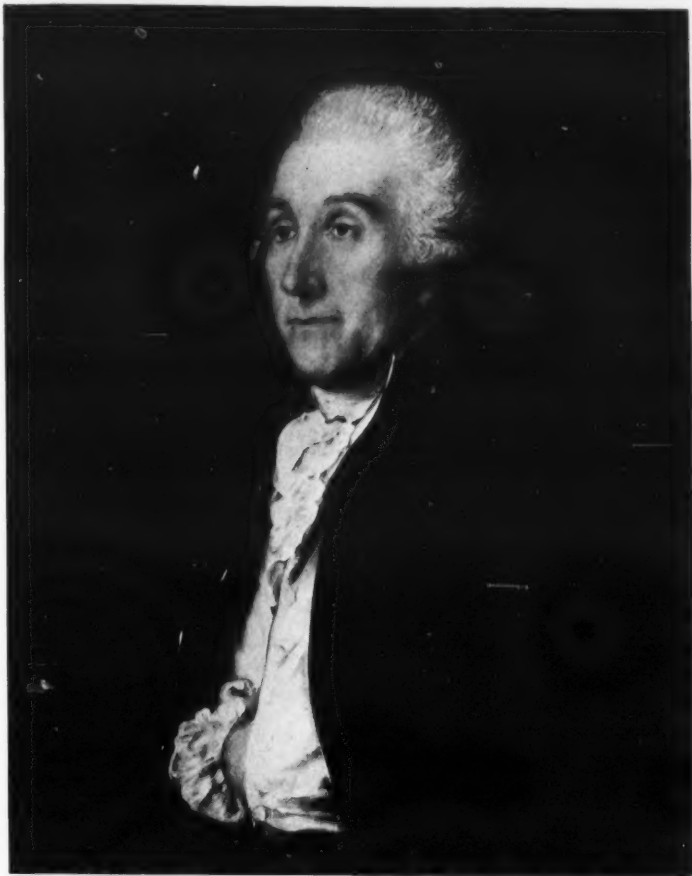
The Pennsylvania Museum believes it can be demonstrated that one of the next major developments in the general field of museum service lies in the establishment of a system of branch museums in various local communities of the city, analogous to the system of branch libraries already existing. Officers and members of the governing bodies of the Pennsylvania Museum have participated for several years in the general public advocacy of such systems here and elsewhere, and approaches have already been made to the museum on behalf of more than one section of the city desiring such a branch.

It has been the desire of the museum not to undertake the establishment of true local branches until the initial one could be assured of proper conditions—in skilled educational direction, in suitable housing, in material for exhibition and in adequate financial support. These conditions have now been fulfilled.

The 69th Street branch of the museum will be conducted by Philip N. Youtz, formerly of the staff of Columbia University and of the People's Institute in New York, and recently in charge of the program of adult education in a number of branch libraries of the New York Public Library system. Mr. Youtz is the author of several books on art and a frequent contributor to current magazines. His work will form part of the program of the museum's division of education.

Work is actively going forward in preparing the quarters to be occupied by the new branch, which will include a large gallery for current exhibitions, another gallery with alcoves for effective groupings and an auditorium for lectures and discussion groups.

Material for the exhibitions will come from the collections of the Pennsylvania Museum of Art itself, from other Philadelphia organizations, from private collectors here who are giving their support to the movement and from elsewhere.



"MR. POWELL OF YORKSHIRE"

By GAINSBOROUGH

Loaned by the Ehrich Galleries to the Gainsborough Exhibition now current at the Cincinnati Museum.

DURER PRINTS SOLD IN LEIPZIG AUCTION

LEIPZIG, Germany. — When the Hausmann collection of prints by Albrecht Dürer was sold in this city on April 27, there were many foreign dealers present. The highest bid was \$5,000 for the engraving, "The Life of Mary" and the second highest was \$4,000 for another engraving, "Great Passion." Both became the property of a London dealer. "The Birth of Christ" at \$2,500 went to Paris, and "Adam and Eve" at \$2,300 to an American dealer. The Hausmann collection was one of the finest of the kind in Germany, and included many remarkably fine impressions of the work of the early graphic masters.

CHICAGO HOLDS WATER COLOR SHOW

CHICAGO—The Eleventh Annual International Water Color Exhibition opened at the Art Institute of Chicago on Thursday, April 30. Among the 531 pictures in this exhibition, there is sufficient variety in technique, design and subject matter to satisfy every demand. In the French entries, 65 in all, one may see work by Cezanne, Dufy, Dufresne, Friez, Gleizes, Lurcat, Laurencin, Matisse, Segonzac, Valadon and Vlaminck. In the 63 entries from Germany, there is work by Schwalbach, Fuhr, Grosz, Kandinsky, Kolbe, Munzer, Orlik, Goldberg, Heckel and so on. Great Britain sends 26 works by such artists as Russell Flint, Eric Gill, Blampied, McBey, Walcot, Ethel Walker, Cameron and Tennent. Almost all the leading European countries are represented in the show.



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LIBRARY SHOWS NEW ACQUISITIONS

At the 42nd Street Public Library in New York the annual exhibition of the year's accessions will be on view in Room 316 until November.

In writing about the show, Frank Weltenkamp, director of the important print department of the library says:

"Brought together through the mere chance of acquisition, such an exhibition, in any case, will inevitably appear a medley. But in its very diversity, innocent of any preconceived plan for showing definitely what to appreciate, there probably lies a quality which attracts even the casual visitor who wanders into the gallery. The casual one, indeed, is quite numerous. He may come with no intention save that of 'doing' the building. Held by this or that feature in such an exhibition, he begins to look about him and stays an appreciable time. Such an incidental result attained may well count in the general accounting of gains in the work of spreading the knowledge of prints.

"Contrasts in such an exhibition fairly force themselves on one's notice, and . . . they are offered, not only between old art and modern, but between various phases or individual outlooks in the same period. One may here not only compare what was said in graphic art north and south of the Alps, by Cranach and Mantegna, Goltzius and Raimondi. One may also follow trends indicated in one and the same country, as in the works of Ostendorfer and Lautensack, or the much later Chodowiecki. When you get to modern prints, choice becomes yet more diversified. France, Germany, England, Holland, Russia and the United States add each its share in the composite picture of present-day art or achievement indicated in this exhibition. The visitor, according to his likes and preferences, even prejudices if you insist, may turn to McBey and Bone or to Kubin and Drouart, to Vereyski and Hodler or to Decaris and Barlach, to Poortenaar or to Kokoschka. And he may revel in the usual large display of American prints, prints of all kinds and intentions (even some holiday cards made *con amore* by the artists), including a number of the 'Fifty Prints' of 1930, presented by the newly-formed group of Friends of the Print Room."



"CHRIST AND THE CENTURION"

Purchased from Scott & Fowles by Harold Woodbury Parsons for the William Rockhill Nelson Trust of Kansas City.

By VERONESE

Boston Buys Rare Terra Cottas

Three small terra-cotta heads have recently been purchased for the Boston Museum from the Hamet Otis Cruft Fund. Life-like and full of individuality, they make at first sight almost the impression of portraits. They are, however, fragments from votive offerings, and they represent divinities worshipped in the sanctuaries in which they were dedicated. Their finding place is stated to be Taranto in Southern Italy, the Roman Tarentum, the Greek Taras, a colony which was established by adventurers from Sparta towards the close of the VIIIth century B. C. and which became the most important city of Magna Græcia. Even if their origin were unknown they could be recognized as examples of the *ex votos* which have been brought to light in great numbers during building operations in various quarters of the modern city, now the chief base of the Italian navy. No less than two thou-

sand terra-cottas were excavated officially on one spot near the inner harbor, which, from the subjects represented, have been held to mark the site of a shrine of the Chthonian divinities Persephone-Gala and Dionysos-Hades. Still other examples come from tombs. Tarentine terra-cottas are often of exceptionally large dimensions and include even life-size figures. The comparative inaccessibility of the marble quarries in Attica and the Greek Islands probably accounts for the development of the art of sculpture in clay in Southern Italy.

This Museum now possesses thirty-two examples, and it has exhibited for many years, as a loan from Rear Admiral J. B. Murdock, U. S. N., an interesting series of seventy-one pieces, which he acquired at Taranto in 1896. These range in date from the VIth to the IIIrd century B. C.

The first two of the newly acquired heads have something of the severity

of style and simplicity of modelling which distinguished Greek art of the

Vth century. The rendering of the eyes and the design of the hair show that they can hardly have been made later than 400 B. C. It is less easy to fix the date of the bearded head. The large eyes with their sharply defined lids, the parted lips, the furrowed forehead and the disorderly hair give the head a strongly emotional character which suggests the Hellenistic period. But this character may be due to the subject represented, and it is perhaps permissible to assign the work to the fourth rather than the third century B. C.—From the April Museum Bulletin.

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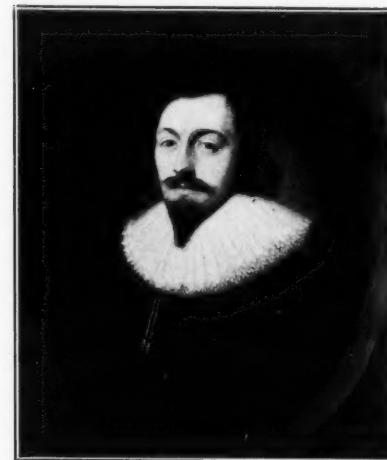


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Professor Moroni Says He Painted Faked Antonello

LONDON—The story of the Antonello da Messina picture, which was bought in the spring of 1929 by Signor Cambò, the Spanish financier and ex-Minister, and also owner of the largest private collection in Catalonia, is puzzling the experts, writes a correspondent in the *Observer*. The picture represents the proto-martyr San Cassiano holding a model of the church dedicated to him in Venice. For some unaccountable reason he wears the habit of a Dominican monk. The canvas measures 12 inches by 15½, and for this diminutive example of a rare master Signor Cambò gave a million and a half lire. The owner was Signor Achille Chiesa of Milan, who was charged by the Italian Government an export tax of 440,000 lire and who gave in addition two Canaletto pictures to the Brera.

The picture of "the little monk," as it is familiarly called, was first recognized as a genuine Antonello by the late Dr. De Nicola, head of the Bargello Museum at Florence; both Adolfo Venturi and Bernard Berenson agreed with the attribution. In the summer of 1926 Mr. Berenson wrote a very interesting article in *Dedalo* about the various fragments which might have formed part of the altar piece of San Cassiano, and among them he dealt with this particular picture. At the time of the sale of the picture to Signor Cambò it was exhibited at the



"LADIES ERNE AND DILLON"

Loaned by Mr. Howard Young to the Gainsborough Exhibition now current at the Cincinnati Museum.

By GAINSBOROUGH

Brera for experts to see and advise valuable a picture to be allowed to Italian professors declared it to be a the Government whether it was too leave the country. Many eminent genuine Antonello.

It was without qualms, therefore, that Signor Cambò carried it back to Barcelona in his handbag. But he had not long hung it up on the walls of his palace when he received a letter from Professor Mancini, a picture-restorer, warning him that the picture had cost originally a few hundred lire and had only been promoted to its high value after having been dealt with drastically by a Milanese restorer. Last summer Signor Cambò sailed back to Italy in his yacht to discover the truth and held a council on board composed of experts and lawyers.

At this juncture Professor Moroni, a picture-restorer, caused a sensation by declaring that all the "Antonello" qualities of the picture were entirely due to his own brush. The picture had come to his studio fourteen years ago, when, in his opinion, it was a genuine XVth century picture in very bad condition and the work of the Veronese artist Cavazzola. He, and he alone, had given it the "Antonello atmosphere." Thoroughly shaken in his allegiance to the picture, Signor Cambò requested Signor Chiesa to return the purchase money, and as this does not seem to be forthcoming the matter is being taken into court.

Mr. Berenson tells me he finds it difficult to understand why Professor Moroni should have thought he could change a Cavazzola into an Antonello, two artists who have no analogy between them: "he might just as well have tried to change a Raphael into a Piero della Francesca." He has no doubt that the picture he saw and wrote about in 1926 was a genuine Antonello da Messina, a painter he feels he knows as intimately as a personal friend. Is this the same picture of 1926? If it is, why has this controversy suddenly arisen?

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"THE MARKET CART"
By GAINSBOROUGH
Loaned by Mr. and Mrs. Albert R. Jones of Kansas City to the Gainsborough Exhibition now current at the Cincinnati Museum.
Photograph courtesy of the John Levy Galleries.

RARE CUP SECURED BY PROVIDENCE

PROVIDENCE.—A rare cup, of the type popularly known as "Mycenaean," has recently been acquired by the Rhode Island School of Design. The manufacture of vases of this sort was not confined to Mycenae, Stephen B. Luce points out in a recent *Bulletin* article, but was carried on at numerous other points on the Greek mainland, principally in the Peloponnese.

In shape this cup is of the so-called "champagne glass" type, very commonly found on the mainland, although not at all frequently found in Crete or the other Aegean Islands. It would therefore appear to be indigenous to the Greek soil, and of a kind made in large numbers for home consumption. But this shape is not confined to pottery. Schliemann's excavations of the famous tombs at Mycenae revealed a number of cups of almost identical shape in silver and above all in gold, justifying Homer's epithet, "Mycenae, rich in gold." Sometimes they have two handles, as has our vase; sometimes one only; sometimes none; but always the shape is the same—a long stem which flares out into a deep bowl at the top. Sometimes they are undecorated; more often there is a repousse design on the bowl, and occasionally those made of silver have designs in gold inlay.

At the time this cup was made we have patterns that merely approximate the objects which they are intended to portray. Thus on our vase we can make out that the tall, pointed object is probably a conventionalized shell of some univalve mollusc (a similar pattern on a cup in the British Museum is called in the Catalogue a "murex shell"—i. e., the shell of the creature from which the famous Phoenician purple was derived), while the other pattern must be considered, in all probability, as a highly stylized plant motive, in some respects not unlike the palmette pattern of the classical period, although far less finished in design.

We have in this cup, then, a remarkably good example (it being intact, which is in itself most unusual) of the pottery made during the period of the Trojan War, a civilization which was past history when Homer wrote, but which was the inspiration of his poems; a civilization about which, within the memory of man, our only source of knowledge was found in Homer, but which now, thanks to the science of archaeology, is quite as familiar to us as the classic age which succeeded it.

Botticelli Panel in Naples Find

LONDON.—In a message from Naples the discovery is announced of a hitherto unknown work of Sandro Botticelli, says an Italian correspondent to the *Morning Post*. The painting is on wood and is small, but is said to be a beautiful piece of work. Its measurements are two feet eight inches by one foot eight inches.

The discovery was made by the Naples Superintendent of Fine Arts in an ancient private family chapel at Gragnano, near Naples. The painting, which is fairly well preserved, shows

a Madonna enthroned holding the Infant Jesus on her lap.

On first inspection, the work for the graciousness of its execution was provisionally attributed to Fra Filippo Lippi. But some of the peculiarities of the style of Filippo Lippi are also to be found in the works of Botticelli, and the exceptionally delicate lines and coloring of the Bambino led to full scientific examination of the painting.

As a result, the work is now clearly defined as that of Botticelli.

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LANDSCAPE PAINTINGS

Reinhardt Galleries

A long stretch of time is covered by the loan exhibition of landscape paintings that is now in progress at the Reinhardt Galleries, for the story goes as far back as the XVIIIth century Dosso-Dossi and runs into our own time with enough persistency to include a recent canvas by Maurice Sterne on which the paint is hardly set. Various well known New York dealers have been prevailed upon to amplify this rather discursive treatment of the landscape tradition, and we have a considerable though mixed company of specialists in outdoor painting, some thirty all told. The earliest group includes such worthies as Hobbema, van Ruisdael, Cuyp (with a typical evening glow seen over the inevitable foreground group of spotted cows), Teniers the Younger, Lorraine, Gainsborough, Turner (with a sketchy "Burning of the Houses of Parliament"), Robert Marieschi, Pannini and the aforesaid Dosso-Dossi.

We next arrive at the Courbet-Corot-Renoir-Monet coterie with their advancing sense of naturalistic painting, and then comes that grand quartet of masters that started the modern school, Cezanne-Seurat-Van Gogh and Gauguin, with Henri Rousseau gently trailing along. A most sumptuous Cezanne water color of the famous "Chateau Noir" that he so often painted is here from the Seligmann collection, a picture to dwell raptly upon, for it possesses the essentials of pictorial immortality as much as anything that I know. An ink drawing for his famous "Cypresses" is the Van Gogh, while Seurat is seen in a little pointillistic "Eiffel Tower."

A charming Bonnard landscape of Southern France is here, and there are typical works by Friesz, Derain, Utrillo (a late and florid example), Vlaminck, di Chirico (with horses), Foujita (a "Central Park") done this winter with enchanting little children gamboling in his best and most sportive manner, Rouault, Jean Hugo (that rare Parisian imagist), Davies (two examples), Georgia O'Keeffe (with three) and winding up with Sterne, as I said, straight off the easel, with a handsome Connecticut mill scene and a recast Ball study in his newest and most potent style. Like the portrait show that these galleries held just prior to this landscape display, there is something for practically all comers, and in almost every case the selection is of the best.

ALBRECHT DÜRER

Knoedler Galleries

A comprehensive group of Dürer engravings and etchings—eighty-six to be exact—is to be seen at Knoedler's and includes the finest and best known of this master's work. The collection, as to subject matter might be superficially classified into scenes from every day life, such as "The Cook and His Wife," fantasy or allegory, Virgins with Child, saints and portraits, together with one scene from the Crucifixion.

The famous "Knight, Death and the Devil" (1513), once more makes us marvel that such perfection of detail and line can be produced with a mere burin. "The Holy Family With a Butterfly," an early work, has a simplicity and sweetness of design which can be compared favorably with "The Virgin With a Monkey," which many consider the most beautiful of Dürer's Madonnas. An interesting study of the variety of texture that can be achieved in engraving is "The Virgin Seated by a Wall," in which three different materials are seen. Here the flesh is treated simply, being practically all line with but little dotting. In "The Virgin Seated by a Tree," one is reminded of Raphael and his "Virgin of the Casa Tempi." Unusual is "The Prodigal Son" in which a peasant kneels, with hands clasped gazing up to heaven; around him swine eat from a trough and in the background are picturesque huts after the style of German cottages. The superb figure

of "Melancholy" surrounded by the instruments that reduce man to low humor and the exquisite drawing of the animal crouched at her side, make us acknowledge Dürer the master engraver of all time. As usual, this exhibition is accompanied by a beautifully illustrated and annotated catalog which forms a fine and permanent record of the exhibition.

JOAQUIN CLAUSELL RUFINO TAMAYO

John Levy Galleries

With presentations of the work of Rufino Tamayo and Joaquin Clausell, the John Levy Galleries follow up the Charlot exhibition with another colorful chapter in contemporary Mexican art. Surely few exhibitors could be in stronger contrast than the thirty year old Tamayo, sturdily rooted in native traditions, and the septuagenarian Clausell, a naturalist who has studied in Paris. Despite his contacts with the Impressionists, Clausell is primarily a naive painter who is at his best in the unspoiled suggestiveness of his tiny oil sketches. These attain, without apparent effort, a poetry completely absent from the large landscapes where too minute study of tree forms and leafage seems to smother instinctive talent.

On the other hand, Tamayo, dominated entirely by Mexican traditions, has the energy and resourcefulness of unalloyed allegiances. His still lifes are especially handsome in design and color, one of the finest being "Guitars" from the Phillips Memorial Gallery collection. In its decisive contrasts of form and color, this painting has something of the economy and discreet decorative allure of Braque. Other striking canvases show what this ingenious and talented Mexican can do with rosy sickles of watermelon and a pointed clock, or with a wooden chair heaped with fruits playing an engaging color tune in cerise and sun-shot green. In his

nudes and figure subjects, Tamayo exhibits something of the compact energy that unconsciously motivated the early wood carvers of his native country. Like them, he is bold and rhythmic and unconcerned with seductive elements. Among the finest and most plastic works in this genre are the "Man Seated" (especially happy in its spacing) and the "Reclining Woman" where the economical modelling of the figure is accented by the pure and simple rhythms of the white draperies.

MARGERY RYERSON

Grand Central Galleries

Margery Ryerson is captivated by the outward-gazing, direct, unsophisticated look of children. In this she is like one of her teachers, Robert Henri. Her other teacher was Charles Hawthorne, who also sought out unspoiled characters, lacking in self-consciousness: old salts, New England maids with limpid eyes and self-sacrificing mothers of children. Miss Ryerson, however, is a child specialist in her own right, whether as a painter or as an etcher. In her current exhibition at the Grand Central Galleries several of the sitters are babies, and only one or two, it would be surmised, have reached school age. At any rate, all of them are small enough not to sit still or to be made to sit still. "Eleanor Jean" (of a happy, particularly healthy infant) is one of the best canvases in the show, suitably dainty in color, and as in all her painting, interesting in the practiced brushwork in the Henri-Hawthorne tradition, free, unpredictable, magical. "Brother" and "Nancy" are of the nursery-school age and both in attractive but differing schemes of yellow and gray. "Italian Child" wears a red dress against a warm tan background. In general, the colors suit the child. Two of the portraits are of Chinese children, and "Boy in a Hat" and "Micky" are unmistakably reminiscent of Henri both in subject and depth of color.

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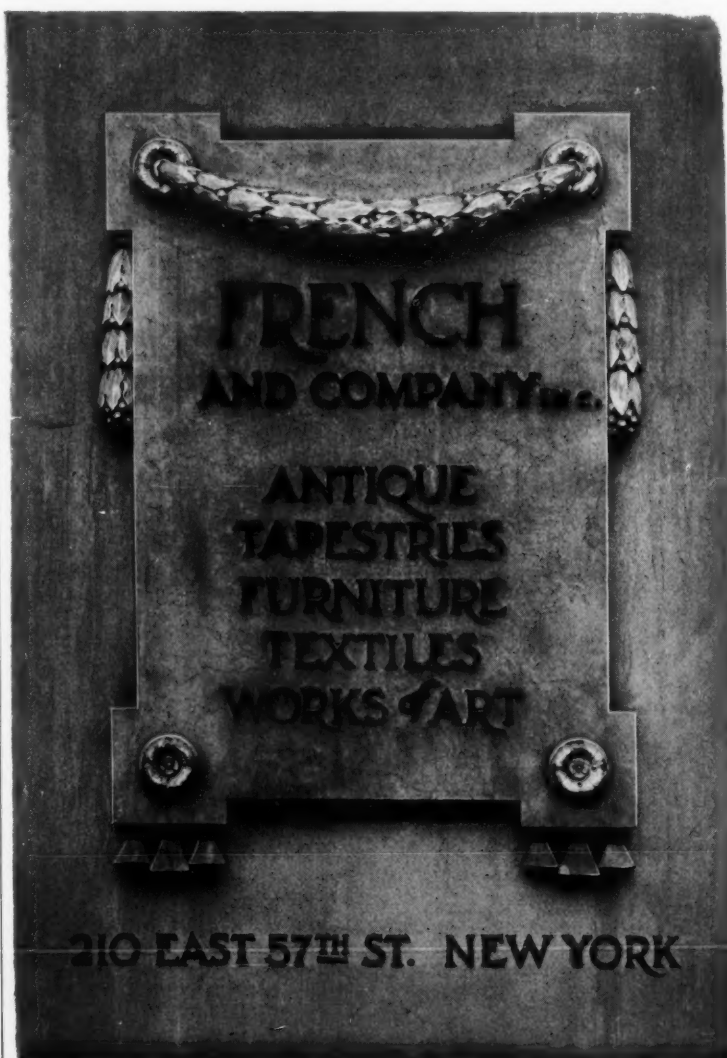
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EVERETT SHINN

Metropolitan Galleries

The Metropolitan Galleries, who have recently opened quarters in the Heckscher Building, are holding a one-man show of work by Everett Shinn in their well lighted and spacious main exhibition room. The exhibition, which comprises oils, pastels and water colors and includes canvases as far back as 1901, reveals Mr. Shinn as a student of the human form as manifested in slender young women with smooth length of limb and "pale hands pink tipped" and in trapeze swingers and other acrobats. Mr. Shinn is deft in whatever he touches, but in his later work he has lost something of the freshness and sensitivity of "Washington Square," which was done in 1910, or "Paris" or "The Rag Picker." But then landscapes are static and the antics of clowns spot-lighted in the blue night rivet the artist's attention upon the stunt performed, the posture, the muscle strain. That Mr. Shinn has a dainty, French XVIIIth century aspect is particularly evident in two panels in sanguine, the one for a boudoir and the other for a breakfast room, wherein he delicately introduces the nudes he so well knows how to draw in a sylvan design of foliage, urns and a running brook.

H. WILLARD ORTLIP
AIMEE E. ORTLIP

Fifteen Gallery

The portraits of W. Willard Ortlip and the flower studies and fruit arrangements by his wife, Aimee E. Ortlip, comprise a diversified exhibition at the Fifteen Gallery covering every foot of the wall space. Mr. Ortlip has rather specialized in por-

traits of children, it seems. Not only are there various studies of his own children—one of the loveliest canvases in the show, by the way, being the head of little Paul Ortlip—but there are portraits of "Nadia and Josef Elman," daughter and son of the famous violinist, of "Tom," the son of Mr. and Mrs. Harry Scherman of Book of the Month renown, of "Buddy," son of Mr. and Mrs. Morton Blumenthal, of the children of Mr. and Mrs. Gerard L. Buhrman and of Mrs. Harold Leinbach and children. Mr. Ortlip's success with children, in so far as getting them to hold the pose is concerned, is due to Mrs. Ortlip who goes along to keep them ingeniously entertained. Of the several groups of children done in the open air, "Immutabils" and "On the Palisades" depict members of his own family.

The most distinctive group, however, is No. 26, which is a comparatively sombre, barely suggested interior with the lovely face of his wife in the center and the presence of the other members of the family sub-focussed. Here, the painter's flair for composition is particularly apparent as well as the intimate personal interpretation of which he is capable when none but his own inclinations is to be considered. In his portraits of men, his innate draughtsmanship and expert brush work are at their best, especially in "Mr. August Galow" (in the midst of a guffaw) and the low keyed "Evelei Belousoff, 'Cellist'."

When Aimee Ortlip can manage to get two or three days to herself for painting, she turns to the making of exultant studies of flowers and fruit arrangements. In her approach is nothing of the timidity so often to be found in the work of women. She paints with sureness and power, with remarkable breadth, and she is never stereotyped. "Cyclamen Plant" (against a window), "Lilacs," (a veritable

tour de force), "Peonies" (with every nuance delicately recorded) and "Oriental" (tupils against a black background) all live in the memory as invigorating performances.

THIEME TO HAVE
CHICAGO EXHIBIT

Anthony Thieme, the well known Dutch painter of the American scene, is to hold an exhibition at the Carson, Pirie & Scott Art Galleries in Chicago beginning May 6, and lasting throughout the month. While he does not belong to any definite school of art, yet Mr. Thieme has much in common with the old Dutch masters, such men as Jacob van Ruysdael, Everdingen, Cuyp and Hobbema. Like them the artist seeks to portray the spirit of things—of Nature in her various moods; old docks on a cloudy spring day, a lagoon in the full glare of high noon or New England churches and cottages silent in the midst of the blue caressing shadows.

Exhibiting for only three years in America, Mr. Thieme has over thirteen prizes to his credit, the last being the Shaw Prize of the Salmagundi Club of New York City, 1931. All are familiar with "Virginia Homestead," the painting which won the first landscape prize at the North Shore Arts Association, and which was later used as a *Literary Digest* cover. In this canvas we feel the charm of the South; tall white pillars screened by deep foliage, the smooth lawn and friendly trees giving out peace, contentment and coolness. Here the artist shows the architectural skill which he acquired from his teacher, George Hacker, the accomplished German master. One critic writes of this artist: "Mr. Thieme paints broadly, with a certain, sweeping brush. He knows where he is going and always achieves his goal."

I. J. BELMONT TO
EXHIBIT IN PARIS

Mr. I. J. Belmont, whose paintings critics have this winter unanimously praised in New York, Philadelphia and Boston, will sail May 15 on the *Ile de France* to open his exhibition at Bernheim Jeune's in Paris.

Mr. Belmont, who calls his work "Color—Music—Neo-Expressionism," goes to the great masterpieces of music for inspiration, and does not interpret his reactions in definite scenes. When he does introduce an occasional figure, it serves, as someone has expressed it, as an "ectoplasmic symbol

of the motion of the musical threads." He interprets the seven tones of musical harmony with seven prismatic colors, the chromatic forms appearing in pigments with the same attention to transition of light and shade as in a musical composition. Musicians in particular appreciate his work. Josef Strinsky, for instance, former leader of the New York Philharmonic Orchestra and a connoisseur of paintings, of which he has a superb collection, says of Mr. Belmont that "every one recognizes in him a remarkable artist, full of imagination and sincerity, a man with a most interesting personality, who takes his place among our best American painters."

Requests for his exhibition have been made by leading galleries in London, Berlin and Milan.

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AGENTS A

Maude Dale Has Article in Kunst Und Kunstler

In the latest issue of *Kunst und Kunstler* appears an interesting article by the well known New York collector, Maude Dale, entitled "America and Europe." Here the author traces in illuminating fashion the gradual development of taste in America from the early days of blind dependence on English XVIIIth century standards to our brave latter day championship of talents that more conservative Europe was often slow to recognize.

We quote below Mrs. Dale's concluding paragraphs which, appearing in a German periodical, should do much to further the entente cordiale between artistic circles in Europe and America:

"Recently there has been a general tendency to point the finger at America and to whisper all kinds of things about a certain land that has profited from the war and robbed Europe of its art treasures. But in Europe people forget that our country was a market for European art before the war. Mother Europe should be proud of her lusty sons, who have succeeded in making dreams come true and in translating them into action, without forgetting that there is still beauty in life.

"In this world humanity progresses according to the measure of its dreams and its ability to turn them into actuality. America has fortunately been a land where dreams have been transmuted into deeds and realities."



"PORTRAIT OF MADAME X"

By DESPIAU

An outstanding work by the great French sculptor included in the exhibition now current at the Balzac Galleries.

C. A. A. Announces 1931 Fellows And Scholars

The College Art Association announces a number of scholarships for the coming academic year. From a grant made by the Carnegie Corporation of New York the awards for the study of fine arts went to Perry B. Cott to continue graduate study in Europe and at Princeton; to Frederick B. Deknatel to continue graduate study in Europe under the direction of Harvard; to George E. Dowling to continue graduate study at Harvard; to Samson L. Faison, Jr., to continue graduate study at Princeton and in Europe, and to Elsie Traustein to continue study in Europe under the direction of Columbia. Scholarships for the study of fine arts made from other grants were given to Carl K. Hersey to continue graduate study at Harvard and to Walter M. Whitehill, scholar of the Research Institute, to continue work in Spain.

Fellowships were awarded to Walter W. S. Cook, fellow of the Research Institute, to continue his work in Spanish art; to Rudolph M. Riefstahl, also fellow of the Research Institute, to continue his studies in the art of the Near East; to Myrtilla Avery, professor at Wellesley and fellow of the professor at Wellesley and fellow of the Research Institute in Byzantine art.

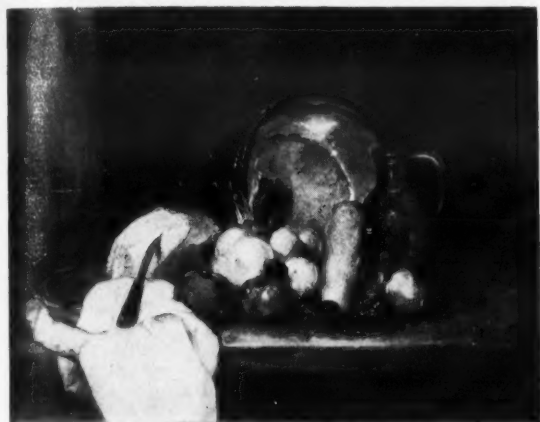
POLICE EMBARRASS FRENCH DEALERS

LONDON—A curious story has just ended in the acquittal of some dealers in antiquities by an Orleans court, it is learned from the *Daily Telegraph*. The Administration des Beaux Arts, being closely interested in a recent auction sale of works of art and antique furniture, made up its mind to deal severely with an alleged ring of professional dealers. These men, it was reported, were likely to indulge in the well-known tactics designed to secure at low prices articles which would otherwise probably be bought at higher figures by private bidders.

At the end of the sale, which was at Vendôme, the police made a raid on a hotel to which the professionals had retired for the purpose, it was asserted, of settling up among themselves.

The men were instantly seized with fright and scattered into various rooms. One who was dragged by a policeman from under a bed said, "I wanted to get out of the draught." Another was found crouching behind a piano. "What are you doing there?" asked an inspector. "I have an appointment here," was the reply.

The court, in dismissing the defendants, laid it down that, even if they had been caught in the act of settling the affairs of the ring, that would not necessarily imply previous collusion, on which alone they could be convicted.



"Still Life" by Chardin, 1699-1779
Size 25 3/4 x 32 inches

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Rare Famille
Verte Vase
Kang Hsi period,
1662-1722
Height 18 inches

**EXHIBITION OF RARE
CHINESE PORCELAINS**

Member Antique and Decorative Arts League

The ART NEWS

Published by the
ART NEWS INC.

20 East 57th Street, New York
Telephone PLaza 3-5067

President S. W. FRANKEL

Editors { RALPH FLINT
MARY MORSELL

Entered as second-class matter, Feb. 5,
1909, at New York Post Office, under
the Act of March 3, 1879.

Published weekly from Oct. 4 to last of
June.
Monthly during July, August and Sep-
tember.

SUBSCRIPTION RATES

YEAR IN ADVANCE \$7.00
Canada 8.00
Foreign Countries 8.00
Single Copies25

WHERE THE ART NEWS MAY BE
OBTAINED IN NEW YORK

Brentano's 1 West 47th St.
William Elnel 46 East 59th St.
Wash. Sq. Book Store 27 West 8th St.
Gordon & Margolis 32 East 59th St.
Times Bldg. News-stand Times Building
Subway Entrance Basement
Wanamakers' (Book Office)
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BOSTON

Vendome News Co. 261 Dartmouth St.

PHILADELPHIA

Wanamakers' (Book Counter)

LOS ANGELES

C. V. Pleuharp 339 Hill St.

LONDON

Art News, Inc. Bank Building
16a St. James's St., S. W.

David H. Bond 407 Bank Chambers
Holborn, W. C.

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Leicester Sq., W. C. 2

May & Williams 24 Bury St.
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Vol. XXIX May 2, 1931 No. 31

ARCHITECTURAL
PROGRESSION

A half century of constant architectural progress, from the post-romantic eighties of the mansard roof and jig-saw ornament to the ultra-simple, stainless-steel pylons of present day Manhattan, is the theme of the moment with the architectural fraternity gathered in this city to celebrate the fiftieth anniversary of the Architectural League of New York. From that momentous meeting in Cass Gilbert's home in Irving Place back in 1881, when the League was inaugurated by a group of the city's leading architects, to the eye-filling exposition of architectural accomplishments that has just drawn banner crowds to the Grand Central Palace, the record of architectural achievement in the United States has grown by leaps and bounds. We have evolved a native architecture of our own that has culminated in the triumphant emergence of the modern skyscraper. As if to signalize this golden anniversary of American building, the monolithic Empire State Building rose to its full height in time to be awarded the League's Gold Medal for Architecture. Just as this magnificent mid-Manhattan triumph of XXth century construction towers head and shoulders above all its neighbors, so does the steel-ribbed, set-back pyramid of our particular new-world contriving epitomize our age and overshadow all else in the way of man-made monuments.

We have learned, through felicitous though unpremeditated circumstance, to be bold and daring in our mass, and to lean toward the newer simplification, though here we have not gone so far as our European cousins in stressing the purely constructional side of building. Rather have we followed that typically American course of combining the conservative with the radical, for architecture, to quote



"JAMES CHRISTIE"

Loaned by M. Knoedler & Company and Thomas Agnew & Sons to the Gainsborough Exhibition now current at the Cincinnati Museum.

By GAINSBOROUGH

SALES CATALOGS
FROM ABROAD AT
THE ART NEWS

THE ART NEWS has just received three illustrated catalogs of important sales abroad which readers might wish to consult, in which case the catalogs are to be found in the editorial department. One is the handsome catalog of old masters to be sold in Munich on June 16 from the famous collection of Marzell von Nemes. Another is the catalog of the important Stroganoff collection of Leningrad, comprising masterpieces of many schools of painting, furniture, porcelains and bronzes, which are to be dispersed at Lepke's in Berlin in a three-session sale, May 12 and 13. And the third is of the Henry Hirsch collection which will be sold at Christie's in London on June 10 and 11. In this sale the Chinese porcelains and old English furniture are of outstanding importance.

It may be of interest that THE ART NEWS has two extra copies of the Stroganoff catalog, the price of which is \$6.

ever since, he did not become seriously ill until two days before his death. He was 79 years of age.

Mr. Ballard began his career as a collector twenty-five years ago and has since travelled around the world many times in pursuit of his hobby, having all sorts of unusual adventures in out-of-the-way places in China, India, Persia, Turkey and the Near East. It is estimated that in all he bought between four hundred and five hundred rugs of the rarest quality, worth millions, all of which he gave away. Some he gave to his two daughters, but his most important gifts were to the Metropolitan Museum and to the City Art Museum of St. Louis. In 1922, he presented to the Metropolitan a collection of some one hundred and thirty rugs, the finest ever assembled and today valued at \$750,000. And two years ago he presented the St. Louis museum with seventy Asia Minor specimens, worth \$250,000 and likewise the finest collection of its type ever brought together. Among, by the way, the many other important gifts to this museum in his "home" city, is the \$100,000 portrait of Robert Drummond, Archbishop of York, by Sir Joshua Reynolds, presented last year.

Mr. Ballard was born in Ashtabula, Ohio, on July 16, 1851. He received an elementary public school education and at the age of 23 entered the employ of a wholesale drug house in St. Louis. In a few years he branched out for himself and immediately prospered, although he did not retire from business till five years ago. He was the owner of the Henry B. Platt Co. of New York, and at one time president of the C. F. Simmons Medical Co., and treasurer of the James F. Ballard, Inc., St. Louis. At the time of his death, he was a director of the First National Bank of St. Louis, the

St. Louis Union Trust Co. and the Fellowes Medical Manufacturing Co.

Mr. Ballard's early career gave no indication of the artistic bent which was to absorb his later years. His interest in rugs began when on a business trip to New York in 1905 he chanced to notice in a Fourth Avenue shop window a beautiful small Oriental rug, pale green with threads of red. The price was \$500, which he considered exorbitant, but that night he could not sleep. He was haunted by the beauty of the rug and the next day he went back and paid the price the dealer had asked. From that time rugs became the supreme interest of his life, taking him to libraries and museums and Oriental bazaars and palaces. He studied the intricacies of weaving, he learned all there was to know about dyes and materials and he delved into Oriental religions in order to understand the symbolism of his rugs. He also learned to bargain in the Eastern manner, and although his advent was sure to be heralded in the rug marts, to the end he was able to buy at a fair price, because dealers knew that otherwise there would be no sale.

Rug merchants from all over the world never ceased to apprise him of their wares. In 1924, word came from 'he deposed boy Emperor of China that he was obliged to sell some of his most treasured art objects. Thus it happened that Mr. Ballard had an opportunity to purchase a rug he had travelled 30,000 miles to find and is considered by many the finest Chinese Imperial rug ever woven. It now hangs in the Metropolitan Museum.

Another story is told of a dog rubbing against his leg in some small bazaar. He noticed a filthy rug on the animal's back and instead of a rug that was displayed for sale told the dealer with whom he was negotiating that he would buy the dog. The rug on the dog's back turned out, as he expected, to be an authentic example of one of the rarest antique weaves.

Mr. Ballard was a member of many societies and clubs. He was a member of the executive committee of the Archaeological Society of St. Louis, a fellow of the National Academy of Design, a trustee of the Missouri Historical Society and had been a director of the Louisiana Purchase Exposition. He was also a member of the Bankers, the Lotos and the Salmagundi Clubs of St. Louis, the Economic Club of New York and the Congressional Country Club of Washington.

One of the special honors paid him of late years was the dinner which rug collectors gave for him in 1927 at the Ritz-Carlton. On this occasion a portrait bust of himself by Paulanship was presented to him.

Mr. Ballard is survived by two daughters, Mrs. David White of St. Louis and Miss Bernice Ballard of New York City.

L. S. MYERS

LONDON.—L. S. Myers, who died in London on April 6 at the age of 83, was for many years a well-known personality among connoisseurs of art and museum experts, says the Times.

Under the administration of Sir Purdon Clarke and Mr. Thomas Armstrong the science and art department at South Kensington (now the Victoria and Albert Museum) made many acquisitions, particularly of Persian pottery and textiles, through the instrumentality of Mr. Myers, and he was considered to have an unusually accurate eye for works of Oriental art in general. In 1889 he purchased the entire "Persian Court" from the Paris Exhibition. Much of this is now at South Kensington, while other portions went into the collection of the late Mr. F. A. Godman.

The British Museum and the National Gallery also obtained many works of art through his initiative, but his advice and assistance were principally sought by private collectors and during his middle life. The Salting and Jones collections (both now in the Victoria and Albert Museum), the Huth, Orrocks and Morrison collections, and the purchases of the late Sir J. B. Robinson, Mr. Heber Bishop of New York and others were largely formed through Mr. Myers' activities.

In early life he served as a correspondent in the Franco-Prussian War, and was taken prisoner by the Prussians. He was also a special correspondent during the Greco-Turkish War. Among his personal friends were numbered Swinburne, Sullivan, Sir Edmund Gosse, and M. de Blowitz.

OBITUARIES

J. F. BALLARD

James Franklin Ballard of New York and St. Louis, world-famous collector of rugs and retired drug manufacturer, died on April 23 of a strange tropical

disease known as filiria, which he contracted four years ago in Egypt when an insect bit him on the nose. Although his health had been poor

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Fine Canvases by Gainsborough in Cincinnati Show

(Continued from page 3)

is from these that the present exhibition has been assembled. There are ten in Cincinnati collections, this fact having furnished the motivating force of the exhibition. There were, of course, those who asked, "Why should the museum devote its time to a man who has been thoroughly exhibited and known for many years?"

When the paintings of Gainsborough are studied it becomes increasingly evident that he was far ahead of his own time. He had in the XVIIIth century moved beyond the academic tradition of the English painting of that period and produced an impressionism comparable to that made by Renoir today. The more he is studied, the more his genius becomes evident.

Frequently the books dealing with Gainsborough are filled with a strange conglomeration of facts concerning the artist's life or with biographical data about his famous sitters. There are controversies over the comparative merits of Gainsborough and Sir Joshua Reynolds—controversies that can never be settled except as a matter of personal opinion. Continental scholars are liable to treat him as a charming representative of a rather weak school, whereas American scholars scorn the fashion among wealthy collectors of surrounding themselves with beautiful women painted by Gainsborough, Reynolds, Hoppner and Romney. As a matter of fact, little discriminating criticism seems to have been applied to Gainsborough or English painting of the XVIIIth century. Sir Martin Conway and Sir Walter Armstrong were among the first to write in a sanely appreciative way of Gainsborough's genius, and William T. Whitley, in 1915, published the first serious study of Gainsborough documents. He has gone to original sources and by concerning himself with source material alone, has straightened out many dates and statements regarding the life of the artist. "My efforts," he says, "have not been directed towards criticism but to the discovery of new facts about the career of Gainsborough." This stimulating work gives rise to the question: When will the same method be used to clear up much of the unsubstantiated data concerning Gainsborough's art?

Gainsborough is said to have been largely self-taught, and there have also been innumerable vague references to artists who influenced his development. Many names are mentioned, such as Wynants, Berchem, Jan Both, Rubens, Snyders, Van Dyck, Jacob Ruysdael and Claude le Lorrain. No one, as far as I can discover, has ever traced the wanderings of Gainsborough among these masters. In his early work, there are very definite notes from the Dutch Little Masters. Compositions such as the "Cornard Wood" are revisions after Ruysdael. Over and over again, he has utilized Jan Both's method of unifying and accentuating a composition by the introduction of white animals—a horse, or a cow or a group of sheep. Furthermore, there are such strong resemblances between many of the designs in Claude's "Liber Veritatis" and Gainsborough's compositions that we feel certain he must have had access



"THOMAS SHERIDAN"

By GAINSBOROUGH

Loaned by Mr. and Mrs. Leo M. Flesh of Piqua, Ohio, to the Gainsborough Exhibition now current at the Cincinnati Museum.

Photograph courtesy of the John Levy Galleries.

either to the great collection of the Duke of Devonshire or to Boydell's publication.

Gainsborough, in working from Claude, if we may assume that he did this, tended to disregard the less interesting sea and harbor pieces and had little or no sympathy for classical gods and goddesses or their homes and temples. Just as he ignored the gods, he also avoided biblical characters. He has replaced them by intimate, crisp studies of the English peasantry. It is interesting to note that whereas Jan Both, who apparently influenced Gainsborough, translated Claude into a Dutch idiom, Gainsborough reinter-

preted him in terms of the English countryside. It is a matter of common knowledge that our artist painted landscapes for fun and portraits for profit and that he was the father of English landscape painting. It has not been sufficiently emphasized that he was also the first great English impressionist.

His early landscapes, like those of many masters, tend towards naturalism. This is normal, as his early work was probably done out of doors in the country. Furthermore, he had access to Dutch landscapes in English collections. His "View in Suffolk," in the City Art Museum of St. Louis, which

was painted early in his career, is an excellent example of this period. His later landscapes would seem to be the result of sketches made from nature which have been reorganized and worked over in the studio. Here he composed and decided how he wanted to express his ideas. It is in these that we realize the imaginative independence of the artist. He has not allowed himself to submit to the tight, meticulous handling of Holland or to the classical restraint of Italy as represented in Claude. He has combined the homely, democratic feeling of the Dutch with classical design. But this is not all, for he adds in his best work

a lyric quality that transcends any of the influences that formed his style.

The preparation of the brief catalogue of the exhibition has served to suggest what might be done with further research. The study of photographs has brought to light facts concerning several pictures in the present exhibition. "Miss Lloyd," lent through the courtesy of Scott and Fowles, is an early portrait, probably in Gainsborough's Ipswich period. It has not been possible to discover who Miss Lloyd was. Gainsborough painted a portrait of Heneage Lloyd and his sister, signed T. G. in a monogram, which is owned by the Fitzwilliam Museum, Cambridge, England. What is important is the fact that there are two drawings, illustrated in the *Catalogue of Old Masters* in the J. Pierpont Morgan Collection, for the Scott and Fowles painting. They are signed in a contemporary hand T. G., and show interesting changes in the composition for the final picture. Miss Lloyd was probably painted between 1750 and 1755. Gainsborough has been accused of spending too little time in preparation for his pictures, yet here, at an early stage of his development, we have two drawings for a comparatively small painting in which the artist's first inspiration has been improved and clarified.

In the Charles P. Taft Collection in Cincinnati, there is a miniature by Gainsborough which has been called "Portrait of the Artist." Very little information concerning the history of this picture has been obtained. However, the youth of the sitter and the advanced technique of the painting do not harmonize with the idea of its being a self-portrait. In the Frick Art Reference Library there is an early photograph of this picture coming from Dowdeswell, and labelled "Sir Francis Basset." Basset was later Lord de Dunstanville. When the miniature is compared with the two Gainsborough portraits of Lord de Dunstanville in this country, one owned by Mr. A. W. Erickson of New York and the other in the Corcoran Gallery of Art in Washington, the likeness is unmistakable. The Frick Library also contains another photograph from Dowdeswell with no title. This is related to the "portrait of Mr. Hammond," lent by the Van Diemen Galleries. The Dowdeswell photograph is apparently that of a miniature in oval and is a portrait of Mr. Hammond, without the hand and letter. The present location of the painting represented in the Dowdeswell photograph is unknown.

The "Portrait of Viscount Maitland, Eighth Earl of Lauderdale in the collection of Mr. and Mrs. E. W. Edwards, Cincinnati, may help to identify the subject of two other paintings by Gainsborough, one of which is in the National Portrait Gallery in London, and the other in the collection of Dowager Lady Hillingdon. The National Portrait Gallery painting has been variously labelled but at present is merely called "Portrait of an Unknown Gentleman." That in the collection of Dowager Lady Hillingdon is called "Sir J. Basset" and was shown in the Exhibition of Eighteenth Century Conversation Pieces, London, 1930. Little is known of the history of this picture beyond the fact that it was formerly in the collection of Charles, first Lord Hillingdon. The three portraits are of the same man. Mr. Edwards' picture is said to have been purchased by Thomas Agnew and Sons from members of Viscount Maitland's family. If this is the case, it follows that

(Continued on page 16)



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Fine Canvases by Gainsborough in Cincinnati Show

(Continued on page 15)

In all probability the painting in the National Portrait Gallery and that owned by Dowager Lady Hillingdon also represent Viscount Maitland. These are some of the new problems which have presented themselves in connection with the assembling of the present exhibition.

In selecting pictures to invite to the exhibition in order to make it as comprehensive as possible, our plan has been to represent the three types of subject that interested Gainsborough—portraits, landscapes and figure pictures—as well as to have examples of his early period, his Bath period and his later work in London. Certain pictures which would have been welcome we confess are lacking, but these are in collections from which loans are never made. All the paintings and drawings in the exhibition are illustrated in the catalog, and in each group there has been an attempt to arrange the plates in a sequence which is approximately chronological.

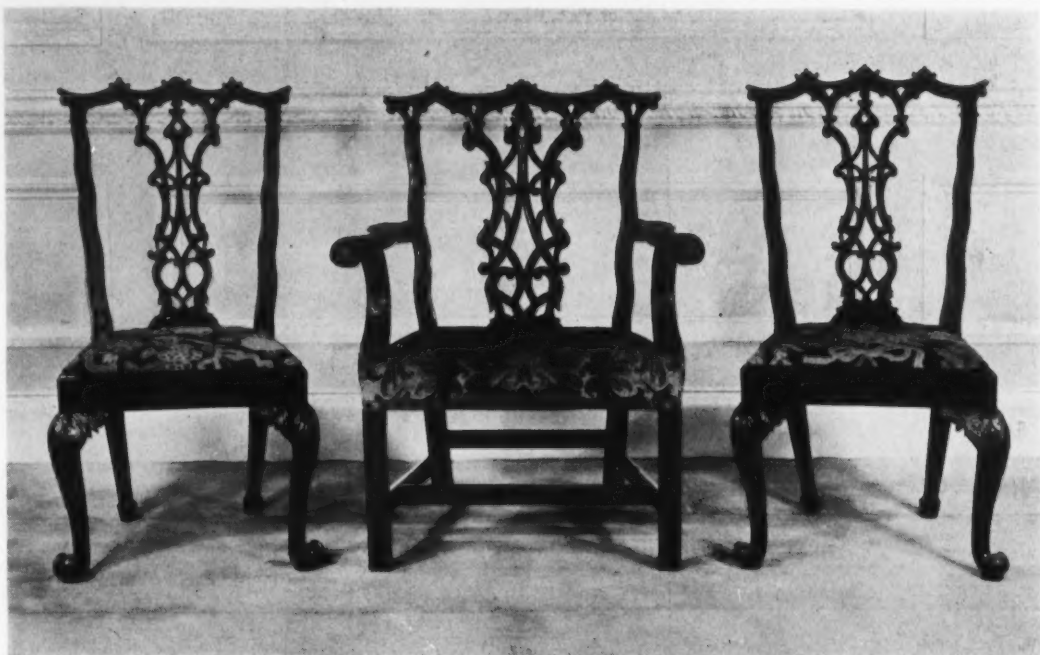
And still further calling attention to the importance of Gainsborough, Mr. R. R. Tatlock, editor of the *Burlington Magazine*, has written an article for the catalog entitled, "Gainsborough, His Mind and His Art."

The Cincinnati exhibition has been made possible through the generous loans from various dealers, museums and private collectors. From the New York firms of Thomas Agnew and Sons, Sir Joseph Duveen, the Ehrlich Galleries, M. Knoedler & Company,

the John Levy Galleries, Scott & Fowles, the Van Diemen Galleries and the Howard Young Galleries come some of the notable canvases. Among the museums, the City Art Museum of St. Louis, the Fogg Art Museum and the Worcester Museum have co-operated heartily in making the exhibition a success. The list of canvases from well known private collectors is especially large, including

works loaned by Mr. Jules Bache of New York, the estate of A. M. Bayers of Pittsburgh, Mr. and Mrs. E. W. Edwards of Cincinnati, Mr. Leo Flish of Piqua, Ohio, Mrs. Helen Clay Frick and Miss Helen C. Frick, both of Pride's Crossing, Mass., Mr. Eugene G. Grace of Bethlehem, Pa., Miss Mary Hanna of Cincinnati, Mrs. J. Horace Harding of New York, Mr. Albert R. Jones of Kansas City, Mrs.

Benjamin F. Jones Jr., of Pittsburgh, Mr. E. D. Levinson of New York, Mrs. Jeremiah D. Macguire of New York, Hon. Andrew W. Mellon of Pittsburgh, Mr. John S. Phipps of New York, Professor Paul J. Sachs of Fogg Art Museum, Mr. Henry Schniewind, Jr., of New York, Mr. and Mrs. C. Frederick Stout, Ardmore, Pa., Mrs. Edward C. Walker and Mr. Howard Young of New York.



THREE REMARKABLY FINE CHIPPENDALE CHAIRS

This armchair and pair of side chairs are three of a set of six superb specimens included in the Henry Hirsch sale at Christie's on June 10 and previously shown at the Loan Exhibition of Georgian Art held in London this winter.

NEW YORK AUCTION CALENDAR

American Art Association-Anderson
Galleries, Inc.
20 East 57th Street

May 2, aft.—Miscellaneous sale of antique English, French, Italian and American furniture and decorations, Chinese porcelains, jades, etc., Georgian silver and Sheffield plate, textiles, pottery, glass prints, drawings and paintings.

May 6, aft.—Sale of American historical letters and MSS. and other items from the library of the late William P. C. and first editions and standard sets from other sources.

Plaza Art Galleries
9 East 59th Street

May 8, at 2 P. M.—Sale of fine antique American furniture and decorations from the collection of J. H. Edgerton. Exhibition begins Sunday, May 3.

May 7, at 2 P. M.—Sale of XIXth and XXth century oil paintings and portraits. Exhibition begins Sunday, May 3.

May 7 and 8 at 8.15 P. M.—Sale of first editions of XIXth and XXth century authors from many well known libraries. Exhibition begins Sunday, May 3.

National Art Galleries
Hotel Plaza (Rose Room)

May 6, eve.—Part II of a fine collection of Italian, Dutch, English and French paintings, ranging from the XVth to the XIXth century and sold by the order of Harvey H. Steckel of Allentown, Pa.

May 8, aft.—Sale of Gothic and Renaissance ecclesiastical silver, limoges, sculptures and other works of art, which is Part III of the Steckel collection. Exhibition May 3.

THE ART CENTER TO HOLD AUCTION

The Opportunity Gallery at the Art Center will hold its annual auction Monday evening, May 4, at 8:30 p. m. Mr. Edward Bernays will act as auctioneer. Fifty-two oils and water colors which are on view at present and comprise the best work of the year will be sold that evening.

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VAN DIEMEN GALLERIES



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Berlin
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PARIS LETTER

by Paul Fierens

April, May and June are given over to important retrospective exhibitions. That of Toulouse-Lautrec has just opened, and following Bourdelle's which has just closed its doors at the Musée de l'Orangerie, will come the first exhibition of the French masterpieces of the XVIIIth and XVIIIth centuries belonging to the provinces. It is an excellent idea at this season when visitors from abroad are numerous to bring to Paris those objects of the first rank which are apt to be a little lost among the mediocre canvases and heterogeneous items of the municipal and departmental collections. Certainly, some of the provincial museums are well organized and well chosen—for example, those of Rouen, Toulouse, Lyon, Strassbourg, Amiens and Montpellier, but many others need a serious overhauling. Perhaps it will be possible to stir up some emulation between the curators and other responsible authorities. And in making Parisians and foreign visitors acquainted with the treasures of the provincial museums, they will not be dissuaded from visiting these galleries. On the contrary, they will feel a desire to travel, to complete their artistic education by making a tour of these collections where some very agreeable surprises almost always await them. They ought not to feel a lack of interest in the provinces. By drawing public attention to the museums in these localities, where so much is to be done, there may result a better presentation of masterpieces which are not always confided to the most competent and active men.

The exhibition of the museums of the provinces will remain open till May 17. Then from May 29 to July 6, the Musée de l'Orangerie will offer an exhibition of painters stemming from Claude Monet, and from July 10 to October 1, there will be an exhibition of Degas as a portrait-painter and sculptor. To follow the retrospective show of Lautrec, the Musée des Arts Decoratifs announce an exhibition of Byzantine art. And the Galeries George Petit will soon open an exhibition of antique frames from the XVth to the XIXth century.

The Toulouse-Lautrec show, organized at the Musée des Arts Decoratifs by the curators of this establishment with the help of M. Henraux, who was the initiator and prime mover of the enterprise, commemorates the thirtieth anniversary of the death of the artist. It is held for the benefit of the Musée d'Albi which owns a large proportion of the works assembled.

Henri Toulouse-Lautrec was born at Albi in 1864 of a very old aristocratic family, and his relatives after his death bequeathed to the Musée d'Albi all that they had preserved of his work as a painter, sketcher and etcher. It is the ancient archbishopric, beside the celebrated cathedral, which serves as the habitat of the museum, and certain visitors declare themselves scandalized to find in an ecclesiastical building of the XVIIIth century all the portraits of La Goulue, scenes of the music-hall and circus and views of undesirable quarters such as the "Grand Salon de la rue des Moulins," which is one of the outstanding pieces of the exhibition.

But after the first shock one is able more or less to forget the picturesque externalities, to forget Lautrec as a painter of his particular genre, and to perceive the distinction of his line and his color. From the most vulgar subjects, the artist draws the most refined harmonies and he seems to purify what he touches by retaining in his figures the most human and moving accent.

His precocity was extraordinary and in a little show which served to preface

that of the Musée des Arts Decoratifs, Mme. Jeanne Castel has shown during the past month, some water colors which the young Henri executed when fifteen or sixteen, studies of animals quite Japanese in their lightness, and of carriages and cavaliers wherein the nervous touch and the fragile elegance approach Constantin Guys.

Lautrec was a born designer. He was not a born painter. He became a painter. One notes this when examining his youthful work, for which a special gallery has been reserved in this complete and very beautiful memorial exhibition. When he was getting his technique in the studio of Bonnat and of Cormon, he underwent, first, the influence of the painter of horses, John Lewis Brown, and then that of Manet, and was all the while restrained by the fear of "losing his design in the paint box." It was Degas in his pastels who put him on the road of his own personal technique, which consisted in "designing with color by means of hatching and usually on cardboard." "The cardboard absorbs the oil and the color takes a dull appearance, an appearance of pastel." Today one cannot but be impressed in noting all that Bonnard and Vuillard, not to speak of Picasso in his first manner, owe to Lautrec.

For fifteen years, from 1885 to 1901, Henri de Toulouse-Lautrec was inspired by the Montmartre of jollifications, *café concerts* and the French *cancan*. But he regarded the spectacle without complacency. In his work there is a profound pessimism, a terrible bitterness, in spite of the surface charm of his fresh color. It is always drawing which comes first, now the decorative arabesque, now the stroke which sails along, which scourges the ridiculous, which seizes a type, which never flatters. Lautrec has transferred to his art the incurable disenchantment of his existence, which was shadowed by affliction, and sordidness and ignoble associations. There could be nothing more melancholy than a portrait like that of Jane Avril (from M. Samuel Courtauld) in which there is the greatest poetry but a message hard and cruel.

At this exhibition, are to be found the large canvases brushed in for the booth of La Goulue, which were separated into pieces some years ago, then put together again at the Louvre. One sees the posters which are most beautiful of the XIXth century and the lithographs which constitute the most important part of his work. But the paintings also claim special attention because of their great number and their *éclat*. In addition to the Musée d'Albi, that at Toulouse, the Louvre, and the museums at Copenhagen and Cleveland have all lent examples of Lautrec's work. Among the collectors who have have lent beautiful canvases one might mention, MM. Joyant, Volard, Exteens, Cassirer and Bernheim.

After having shown if not revealed to us what Greco-Buddhist sculpture is, in conjunction with the Gothico-Buddhist and Indo-Buddhist, the Galerie de la Nouvelle Paris presents "for the first time in Paris," the art of the nomads of central Asia. It has to do with a very curious assortment of magical objects, not particularly ancient but very rare, objects of this kind usually being destroyed after being used for the purpose for which they were made. Two categories in particular are differentiated; on the one hand, the horns of the yak or ibex ornamented with copper, chiseled with great refinement; on the other hand, blocks of wood covered with similar ornaments and incrustated with precious stones, representing heads.

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ART SCHOOL MAKES YEARLY AWARDS

The National Academy of Design Art School announced its annual school awards on April 28. This year the Pulitzer traveling scholarship went to Samuel Klein of Brooklyn, who has studied at the school for five years and who enrolled on a scholarship given by the Boys' Club of New York.

The Mooney traveling fellowship was given to Igor Pantuckoff of New York City, who first came to the school at the age of sixteen, then went abroad for two years, to return last fall.

The Tiffany Foundation Fellowship, which allows the winner to spend the coming summer at the Tiffany Foundation at Oyster Bay and carries with it the sum of \$100, was awarded to Lew Davis of New York City. Mr. Davis also received the Cannon prize of \$100 for a painting from the nude.

In the same category (painting in the nude) Dorothy Drew won the Hallgarten prize fund of \$100; Boris Gorelick \$75 from the same fund, and Francesco Hoggeri, \$50.

In the still life classes, school prizes were awarded to Soss Melik, \$25, and to Valeria Ungar and Benjamin Clements, \$20 each.

In sculpture, Agop Agopoff won one of the Mary Hinman Carter Memorial prizes of \$75. The other for the same amount went to Hilda Deane. School prizes of \$50 were awarded to Russell Fiore, Ruth Nickerson, and Barbara Vassiloff. The school prize of \$25 in this class was given to Julia M. Hungerford.

In etching, Harry Mack and Hutton Webster, Jr., won the Mary Hinman Carter Memorial prizes of \$25 each. The A. H. Baldwin funds of \$25 each were given to Marjorie Strack and Suzanne Prince.

The Mary Hinman Carter Memorial prizes in composition were awarded to the following students: Marjorie Strack, \$40; Ada de Bethune, and Edwin Hahulski, \$30 each; and to Luis Moguel, Joseph E. Dodd, Gail Symon, Vladimir Babikoff, Dikran Dingilian, Hy Haag, William Traher and Esther Slobodkin, \$25 each. School prizes of \$15 were given for history of art portfolios to Emanuel Barkan, L. Dorothy McNahan, Whitford Carter, Aedeline Block and Allen Upton. Prizes of \$10 were received by Edwin Hahulski and Herbert D. Pickhardt. For essays on stained glass, the Charles J. Connick prizes were as follows: to Muriel Woolf, \$25; to Yvonne Twining, \$15; and to Lillian Tiffany, \$10.



"MAJOR GENERAL SIR WILLIAM DRAPER" By GAINSBOROUGH
Loaned by Mr. and Mrs. Edwin D. Levinson to the Gainsborough Exhibition now current at the Cincinnati Museum.
Photograph courtesy of the John Levy Galleries.

PORCELAINS BRING GOOD LONDON BIDS

LONDON. — An exceptionally fine XVth century Rhodian dish (13 3/4 in. diameter) brought £1,050, Messrs. Sotheby inform us, in their Bond street rooms on March 27, reports the *Morning Post*. Messrs. Kehyaian, a firm of London dealers, were the purchasers. The dish came from the collection of Lieutenant-Colonel E. W. Stanyforth, of Kirk Hammerton Hall, York. From the same property came a slightly defective Astbury cream-glazed "Pew" group, which fetched £125 (H. Davis).

CIVIL SERVICE TO HOLD EXAMINATION

The United States Civil Service Commission announces a competitive examination for the position of chief illustrator in entomology. Applications must be on file with the Commission at Washington, D. C., not later than May 27. Salaries range from \$2,600 to \$3,200 a year, and the vacancies to be filled require living in Washington, D. C., or at Moorestown, N. J., or elsewhere in the field. Full information may be obtained from the United States Civil Service Commission, Washington, D. C.

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LONDON LETTER

by Louise Gordon-Stables

The efforts annually made nowadays by the Royal Academy to show that it is not altogether unkind of, or inimical to, the newer movements in art, should this year be more discriminating than usual, for there figure on the selection committee such personalities as Augustus John himself and with him Francis Dodd and H. Rushbury, all of whom stand for independent views. In the past the modernist works that have been accepted have unfortunately not always been the best of their type, a fact which would seem to point to the committee's being somewhat at sea in the matter. The rapidity with which the decisions must be arrived at owing to the enormous quantity of canvases submitted makes it particularly necessary that the board should include jurors of wide knowledge and experience.

Already details are leaking out one by one as regards the treasures promised to the French Exhibition which is to take place in 1932 at Burlington House. It is unexpectedly good tidings that the Louvre is to loan the Bayeux tapestry, for its great length renders it extremely difficult to pack with safety and it might justifiably have been withheld. But since this great piece of work so nearly concerns our own history it seems especially appropriate that it should figure in this exhibition, it having been executed by William the Conqueror's half-brother, the Bishop Odo.

The Canadian Pacific liner, *Empress of Britain*, which has just been completed in the Admiralty Yard at Clydebank, should, even without holding any special art exhibition in her saloon, do much to foster appreciation of art among her passengers. For from the reproduction of Maurice Greiffenhagen's "Champlain at Quebec," which I have seen, she is to have an admirable example of what an artist of initiative and originality can make of an historical canvas. Unlike the tiresome XIXth century notions of depicting historic incidents, so that they lost all semblance of life and became less impressive even than a bad stage production of them, this decoration for the liner's main staircase is arresting enough to attract the study even of the least seasoned passenger. It has grace and humor and its composition is delightful. And I imagine that Heath Robinson will have devised something equally acceptable for the nurseries, for he is an artist of infinite variety and wit. Sir John Lavery and Frank Brangwyn are responsible for the decorations of dining-room and cocktail bar.

It has been suggested by one of our critics that the large Adam mahogany bookcase with the secret dispensary hidden away behind a row of simulated book-backs, sold at the end of March at Christie's for the sum of £966, is bound to find its way to the States, there to be snapped up as a most convenient repository for bottles under a Prohibitionist regime! Now that the notion has been brought forward, no doubt an added value will be given to those antique cupboards, secretaires and writing tables that have been made with sufficiently capacious secret compartments to provide space for bottle-storage.

Portrait-painters are not having too rosy a time just now, but the proposal that our National Portrait Gallery should be authorized to form a collection of the portraits of living celebrities ought certainly to help them. If carried through, the question will arise as to what point in the eminent personage's career the picture should be executed.

In spite of the complaints of the portraitist as to the economies of his clientele, it is mooted that the proportion of portraits in the forthcoming Royal Academy is to be exceptionally high. The Prime Minister's portrait has been painted by Sir John Lavery, Augustus John has several likenesses awaiting the final touch, Sir William Orpen has ready a portrait of Pavlova dancing beside the waves, and Mr. T.

C. Dugdale is contributing, in addition to a portrait of Sir John Simon, the presentation portrait of Sir Robert Witt, subscribed for by members of the National Art Collections Fund, of which he is the chairman. Little Princess Elizabeth has been painted by a Scottish artist D. P. Ramsay, and His Majesty King George by J. A. Berrie.

The recent sale of the Paston and Pepys papers has directed attention to the need for supporting and giving greater publicity to the society which, working on the lines of the National Art Collections Fund seeks to secure for the national libraries rare manuscripts and books as the opportunity arises. Under the name of "Friends of the National Libraries" it endeavors to preserve in this country whatever may have an historic significance in this field, working for the cause of scholarship as well as of art.

Current exhibitions worthy of note include one of English sporting prints in colors at the Colnaghi Galleries, where in another room there is also to be seen a group of etchings by Legros. The sporting pictures cover the ground most satisfactorily, though necessarily restricted by considerations of space. The majority are in notably good state, and much interest attaches to three sets derived from a German collector and previously never put on view. They are outstanding for their vivacity and for the skill shown equally in the treatment of the landscape and of the participants in the chase. One is struck when studying the exhibition as a whole, with the importance of the sporting print as historical record. There is something especially appealing about the presentation of the social side of sport, as exemplified in such specimens as "Ascot Races, 1834," where the court circle is depicted with great charm. Here Pollard is the artist.

The Legros collection serves to reinforce the reputation that the professor won in his lifetime as a man of fine technical ability and unswerving sincerity of purpose.

The Dunthorne Galleries in Vigo Street are holding one of their admirable shows of prints by old masters. Some excellent states are to be found of Rembrandt engravings including specimens of his "Three Trees," while as regards Dürer, we find the famous "Melancholia" and "The Death of the Virgin," admirably represented. Some fine examples of Lucas van Leyden are also hung.

W. Lee-Hankey is an artist who appears to have assimilated the French spirit in painting without having succumbed to the temptation to adopt the modern French technique. A number of the water color drawings and oils that he is now showing at the Fine Art Society in New Bond Street are inspired by the French landscape. They are painted with a certain emotional insight and with a fine flair for effective composition. The light washes with which the water colors are developed skillfully create an impressionistic version of the scene. There is atmosphere in all that he touches, an atmosphere tinged by his own rather emotional outlook. His tendency is to choose a subject that lends itself to a slightly sentimental treatment, and then to treat it with something rather less than the sentiment that might have been expected. Technically, his work is on a high level, the figures beautifully placed in their setting, the color always fresh and pure and the brushwork sure.

It is said that Joseph Southall, the painter who is now exhibiting at the Leicester Galleries, was towards the close of the XIXth century greatly helped by the advice of Sir Philip Burne-Jones. This influence is still to be traced in his work in its subdued tones, its reverential attitude, its exquisite delicacy of technique. In a curious way he combines the pre-Raphaelitish feeling with a certain modernity as if unconsciously striving to remain loyal to his earlier ideals while reaching out to the newer. His youthful apprenticeship in architecture

stands him in good stead when it is a matter of portraying such themes as the "Fortified Bridge, Cahors," and the "Porch of San Francesco, Assisi." Here he manages to evolve the essence of the scene, remaining faithful to actual detail, but endowing it with his own particular vision.

Sir James Barrie is the most retiring of men and the least inclined to anything savoring of publicity, but his friend, Mr. Gabriel Wells, has persuaded him to sit for a portrait bust to Jo Davidson. Whether this will be completed in time to figure in the exhibition of Davidson's recent work in London in June, I cannot say. But

even without it, the show is bound to prove of exceptional interest. It is pleasant to think that Mr. Arnold Bennett sat to this American sculptor not long before his death, and that the work, together with busts of Shaw, H. G. Wells, Hugh Walpole and Kipling, will be on view shortly.

Ethel Walker, who is exhibiting at The Lefèvre Galleries, is one of those artists whose colleagues, no matter of what school, usually agree in admiring. It is not surprising to hear that Augustus John bought one of the most important of the canvases almost as soon as the show opened and that appreciation is equally forthcoming

from sources widely different in their views. Miss Walker is an impressionist who has never allowed herself to be lured away from the comparatively straight and narrow path by showy and superficial cults. The present exhibition is an advance on any that this talented artist has already given, for besides being uniformly excellent in quality, it is varied enough to give proof of an unusual versatility. She is an artist who takes "design" in her stride, never subordinating to its consideration the central interest of her compositions. It has been aptly suggested that a woman with Miss Walker's range would make a fitting addition to the exiguous ranks of our women Royal Academicians.

Notice of Sale

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OFFERS will be received by the undersigned until 12 o'clock noon, Eastern Standard Time, June 15, 1931, for the Thomas B. Clarke collection of 175 portraits by early American artists.

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The collection will be sold only as an entirety. The trust company reserves the right to reject any or all bids.

One hundred and sixty-four of these portraits are now on exhibition at the Pennsylvania Museum of Art, Fairmount Park, Philadelphia, and the remaining eleven may be examined at 22 East 35th Street, New York City.

Information in regard to the collection, terms and conditions of sale will be furnished on application.

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National Art Galleries to Hold Big Sale

The recently opened National Art Galleries in the famous Rose Room of the Hotel Plaza, whose inaugural sales were unusually successful, are holding another interesting dispersal on the evening of May 6 and the afternoon of May 8. On the first of these occasions, there will be sold, by order of Harvey H. Steckel of Allentown, Pa., Part II of a fine collection of Italian, Dutch, English and French paintings, ranging from the XVth to the XIXth century. In the afternoon dispersal on May 8, Gothic and Renaissance ecclesiastical silver, Limoges enamels, sculptures and other works of art will be offered as Part III of this collection, also by order of Mr. Steckel.

Among the old masters in the painting collection are to be found a "Portrait of the Duchesse de Lesdiguières" by Hyacinthe Rigaud, "Portrait of Lady Holte" by Romney, "The Young Pilgrim" by Drouais, a "Venus" attributed to Francesco Albani, the "Head of an Apostle" of the School of Rembrandt, a "Madonna and Child" by Mignard and a number of interesting works of the Spanish, Dutch, Italian and Russian XVIIth and XVIIIth century schools.

The collection is especially strong in paintings by French XIXth century artists, there being a characteristic Troyon, "Landscape with Cow," a "Wood Interior" by Diaz de la Pena, a Corot signed at the lower left and entitled "Cattle in Landscape," one of the sheep scenes for which Jacques was famous, two of Harpignies' sensitive visions of his beautiful native countryside, an idyllic composition by Leon Richet, and fine examples of the landscape art by Daubigny and Rousseau. Bouguereau, that master of exquisite surface and shiny satiny pigments is represented by two paintings, both of them of young women playing tambourines. One of these is signed and dated 1869. By this same artist is a pencil drawing of two sleeping children. Among the charmingly decorative portraits are paintings by Belfol and Le Febvre, while by the popular Jules Breton is an engaging work entitled "The Letter."

The Dutch landscapists are also represented in the collection, a Van Marcke, "Landscape with Cattle," and



"FRANCIS GREVILLE, 1ST EARL OF BROOKE AND WARWICK"

By GAINSBOROUGH

Loaned by the John Levy Galleries to the Gainsborough Exhibition now current at the Cincinnati Museum.

a signed Joseph Israel's "Coast of Breton" being particularly notable. Attributed to Israel's is a composition entitled "Two Children."

In the group of German XIXth century art, Meyer von Bremen is especially prominent, there being no less than four characteristic works from his brush, among them "The Courtship," signed in full and dated. By the dramatic Schreyer is a striking composition, "Russian Courier."

Two canvases by Inness, "Land-

scape with Cattle" and "Evening," are of outstanding interest in the American group. By M. W. Brown there are three visions of nature in varying moods.

In the Italian group are to be found one of Ziem's colorful renderings of the Grand Canal in Venice and Carlo Maratti's "Vision of a Monk." Attributed to Turner is a sunset scene.

In the Friday afternoon dispersal of ecclesiastical silver, sculptures, limoges and objets d'arts, the group

of Spanish church art is especially notable. Here are to be found a carved ivory Madonna, a rich silver processional cross, several church ceiling lamps of fine design, a silver monstrance and a standing crucifix in the same material.

Of XVth century Gothic workmanship is a silver monstrance, hand wrought and chased and chiseled in the form of a church steeple. Other exquisitely fashioned utensils made for the usage of the church include an XVIIIth century silver chalice with baroque base and two interesting XVIIth century examples, a Spanish monstrance with engraved and chased

ornamentations and a silver chalice.

A Barye group of a "Lioness Devouring a Hare" will doubtless arouse great interest in the group of bronzes. Two signed Russian pieces by a XIXth century artist, depict, respectively, a "Cossack Astride His Horse" and "Two Gypsy Women and a Girl." A silver "Madonna and Child" in strikingly different style, is illustrative of the Russian ecclesiastical art.

A series of exquisitely wrought objects in the Renaissance style form another important part of the collection. There are a number of hand-

(Continued on page 21)

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A Monthly Magazine of Fine and Applied Arts

EDITED BY HENRY McBRIDE

ANNOUNCES

FOR MAY

A profusely illustrated article on the new murals of Diego Rivera for the San Francisco Stock Exchange.

A provocative and courageous question: "Are Dealers Necessary?"—by Murdock Pemberton.

Ben Hecht's appreciative study of Henry Varum Poor.

The second installment of Julius Meier-Graefe's study of Germany's contribution to European art.

The Tyranny of the Skyscraper, a stirring condemnation of contemporary metropolae by Frank Lloyd Wright.

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PAINTINGS AND ART FROM A SWISS COLLECTION

Sale, May 11

G. and L. Bollag of Zurich will sell on May 11 an interesting collection of paintings, drawings, porcelains, negro sculptures, etc., together with a number of canvases by contemporary and XIXth century Swiss artists. For the American collector the greatest interest of the dispersal centers in the French works and in the negro carvings. The latter includes a group of eight death masks and figures among which is a sculpture carved in black wood, of a negro woman, strongly emphasized in its forms and of fine quality.

Among the modern French works is the painting of a young girl by Renoir, a signed work of his late period. By Monet is a marine formerly in the Durand-Ruel collection while by Utrillo there is a fine and characteristic example entitled "The Church." Outstanding in the group of water colors is Cezanne's "The Hut in the Woods," formerly in the Octave Mirbeau collection. An interesting nude by Rodin, a 1911 marine by Signac and a Louveciennes scene by Pissarro are other interesting items in the contemporary French water color group. Of the earlier XIXth century Frenchmen, a winter landscape by Courbet, formerly in the collection of Prince de Wagram is particularly notable. "The Bather" by Fantin-Latour is a typically poetic work.

In the German section a drawing by Adolph Menzel should attract particular attention. There are several panes of stained glass with the coats of arms of Franz Ferdinand Grivell and his wife forming the central motif which are of great value.

Other interesting paintings are: a self-portrait by Alexandre Blanchet, "Le Port" by Edmond Dufeu, "Arve et Bois de la Batie" by Ferdinand Hodler and works by Paula Modersohn, Albert Anker, Charles Vuillemet and Konrad Grob.

Among the porcelains are two charming Meissen pieces, one a female figure on horse-back, the other a tête-à-tête intimo. Of rare quality also, are two Sèvres vases.



"PORTRAIT OF MR. HAMMOND"

By GAINSBOROUGH

Loaned by the Van Diemen Galleries to the Gainsborough Exhibition now current at the Cincinnati Museum.

National Art Galleries to Sell Art From Steckel Collection

(Continued from page 20)

some silver cups and covers, with stems in the form of female caryatides, gargoyles, stags, etc., as well as similar vessels fashioned of crystal and horn, mounted in elaborately chased silver and silver gilt. Two lovely examples in engraved crystal display mountings enriched with varicolored enamel and engraved ornaments. Other interesting items in this group, all wrought in the rich Renaissance taste, include a silver-mounted

crystal ewer and salver, a nautilus cup in silver and mother-of-pearl, two crystal candelabra, mounted in silver, and two interesting monstrances, one in silver gilt decorated with medallions and plaques in Limoges enamel, the other in gilded copper with cherub head motives.

In the Gothic style are a monastery Apostle cup and cover, a silver gilt monstrance and a German silver flacon with animal and figural motives.



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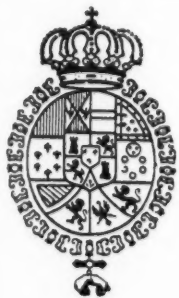
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May 12-13—The Stroganoff collection of paintings and decorative art.

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May 4-6—Drawings and engravings from the collection of Count R. d. V.

May 5—The Richard Kapell collection of paintings and antiquities.

Leo Liepmannsohn

May 19-20—Musical autographs.

FRANKFORT

Hugo Helbing

May 5—Art from various museums.

May 6—Antique gold ornaments, paintings.

June 2—The Karl Pfarr collection.

MUNICH

Helbing-Cassirer-Muller

June 16-19—Part I of the Nemes collection.

LONDON

Sotheby

May 6, 7—Chinese pottery, stoneware and porcelain, the property of the Misses Alexander.

May 11-13—The extensive XVIIIth and XVIIIth century library of the late George Thorn-Drury.

Christie's

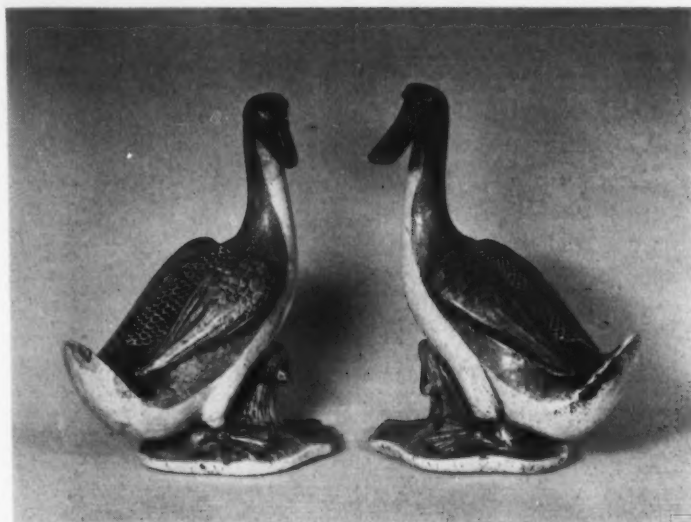
May 5—Important arms and armor, the collection of the late Sir Henry Farnham Burke.

June 10, 11—The Henry Hirsch collection of rare Chinese porcelains and English XVIIIth century furniture.

ZURICH

G. & L. Bollag

May 11—Paintings and drawings.



PAIR OF FIGURES OF DUCKS

CHIEN LUNG PERIOD

Included in the sale of the Henry Hirsch collection to be sold at Christie's on June 10.

SYRACUSE

During the month of May, the loan exhibition of sixteen portraits by Cecelia Beaux in the Syracuse Museum of Fine Arts is expected to attract wide attention. It is the largest collection of canvases by this distinguished artist to have been assembled in many years. The portraits include those of Mr. Robert de Forest, Mrs. Russell Pope, Miss Flora Whitney, daughter of Mrs. Harry Payne Whitney, and a self-portrait.

SEATTLE

Eighteen pieces of Rodin sculpture valued at \$50,000 headline the current show at the Art Institute of Seattle. The work of the famous French sculptor exhibited for the first time in Seattle was brought to the Pacific Coast through the combined effort of the California Palace of the Legion of Honor at San Francisco and the Seattle Art Institute. "Eve," Rodin's life-size conception, is the outstanding piece in the exhibit.

AUCTION PRICES OF THE WEEK

CLYDE-HUFFER, JR., ET AL—ART
OBJECTS, FURNITURE, ETC.

American Art Association-Anderson Galleries, Inc.—The last session of the sale of art objects, furniture, etc., from the collections of the William P. Clyde estate, of H. C. Huffer, Jr., Mrs. Vincent Astor and others closed on April 25, with the grand total of \$42,167.50. Following are a list of the important items in the sale:

- 197—Six Chippendale carved and inlaid mahogany side-chairs, English, XIXth century; Ben Brown\$345
199—Late Sheraton carved mahogany suite, English, about 1840; L. J. Marion, Agent\$300
201—Six Chippendale carved mahogany side chairs, English XIXth century; Ben Brown\$255
212—Chippendale carved rosewood suite, English, XIXth century, 8 pieces, Ben Brown\$235
214—Oak grand piano, Steinway and Sons, New York; Philip Manson\$200
234—Khorassan carpet; A. A. Alexander\$360
235—Mahal Joshaghan carpet; George G. Riggs, Inc.\$210
238—Serebend carpet; W. W. Seaman, Agent\$310
256—Decorated blue gallipot, early Ming; W. W. Seaman, Agent\$525
313—George II silver hot water kettle, with stand, by Thos. Parr, London, 1745; James Robinson\$550
363—Pair finely cut crystal glass chandeliers, English XIXth century; Mrs. A. T. Milburn\$440
416—Sheraton mahogany dining suite, English, early XIXth century; Fred Johnson\$520
430—Flemish Renaissance animal tapestry; about 1600; Victor La Hana\$625
454—Heriz carpet; F. S. Peck\$700

McKEARIN—EARLY AMERICAN
GLASS

American Art Association-Anderson Galleries, Inc.—The two session sale of early American glass, from the George S. McKearin collection, closed on the afternoon of April 23, with the grand total of \$10,058.50. This collection was considered the finest and most comprehensive in existence. Following are the most important items in the sale, together with the purchasers and purchase prices:

- 22—Stiegel or Stiegel type sugar bowl with cover (purplish-blue); W. D. White\$450
26—Stiegel vases, cobalt blue, very rare pair; Mrs. F. Fredericks\$450
45—Large bowl with matching pitcher, N. Y. State glass (light green); W. D. White\$350
66—Quart decanter or bottle, deep green, New England glass; Mrs. F. Fredericks\$450
93—Large green glass pitcher, Ohio-Midwestern glass; W. D. White\$250
207A—Stiegel paneled vase, deep sapphire blue; W. W. Seaman, Agent\$325
217A—Stiegel or Stiegel type paneled vase, clear flint glass; L. G. Gray\$400
218—Stiegel sugar bowl with cover, deep sapphire blue; L. G. Gray\$400
223A—Stiegel perfume bottle, clear amethyst glass; L. G. Gray\$450
228—Stiegel or Stiegel type tall sapphire blue glass urn with cover; W. D. White\$450
306—Green glass sugar bowl and cover, New York State glass; L. G. Gray\$400
333—Large vase or celery holder of blown three-mold glass; W. W. Seaman, Agent\$425

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VOL. XXIX

"Kunst und Kuenstler"

MONTHLY ART MAGAZINE

Illustrated

Publisher: BRUNO CASSIRER, Berlin W 35

Editor: KARL SCHEFFLER

Contributors: German Authorities and Artists, among others
Max J. Friedlaender, Adolph Goldschmidt, Wilhelm Hausenstein, Otto Kuemmel, August L. Mayer, Gustav Pauli, Hans Tietze, Max Liebermann, Max Slevogt, George Gross, Ernst Barlach.

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Calendar of Exhibitions in New York

Ackerman Galleries, 50 East 57th Street.—American and British marine paintings and prints.

Thomas Agnew & Sons, 125 East 57th St.—Paintings, drawings by old masters.

American-Anderson Galleries, 30 East 57th Street.—12th annual exhibition of the Spring Salons of America, through May 9.

American Fine Arts Galleries, 215 West 57th Street.—Italian handicrafts and small industries, until May 15.

An American Place, Room 1700, 500 Madison Avenue, near 53rd Street.—Paintings by Charles Demuth, through May 11. Sundays, 3-6 p. m.

Arden Gallery, 460 Park Avenue.—Garden sculpture, frescoes, furniture and garden accessories of Mayan, Spanish-colonial and American Indian inspiration. Woodcuts by Gertrude Hermes. Frescoes and paintings on wood by George Ashley, May 4 through May 23.

Art Center, 65-67 East 56th Street.—The 10th annual exhibition of advertising art, through May 21. Eighteen water colors by Katherine Fiske Cooke, through May 9. Paintings by Demetrios Poulanos, May 7 through May 20. Work done in Hessian Hills School, through May 6. Opportunity gallery. Retrospective show, with an auction on the evening of May 4. Mexican crafts. Arts and crafts.

Babeck Art Galleries, 5 East 57th St.—Paintings, water colors and etchings by American artists, through May.

Baize Galleries, 102 East 57th Street.—Sculpture by Maillol, Despiau, Renoir and Bourdelle.

Becker Gallery, 520 Madison Avenue.—Photographs by Margaret Bourke-White, Ralph Steiner and Walker Evans, to May 8.

Belmont Galleries, 576 Madison Avenue.—Primitives, old masters, period portraits.

Boehler & Steinmeyer, Inc., Ritz Carlton Hotel, Suite 729.—Paintings by old masters.

Bonaventure Galleries, 536 Madison Ave.—Autographs, portraits and views of historical interest.

Bourgeois Galleries, 123 East 57th Street.—Paintings and drawings by contemporary French artists, arranged by the Galerie Zborowski of Paris.

Bower Galleries, 116 East 56th St.—Paintings of the XVIIIth and XVIIIth century English school.

Brooklyn Museum, Eastern Parkway.—First exhibition by the American Union of Decorative Artists, and Craftsman (the AUDAC), to July 1.

Brownell-Lambertson Galleries, 106 East 57th Street.—Crystal, glass and ceramics by contemporary artists and designers, through June 13, and a modern dining room designed by Hammond Kroll, until July 1.

Brunner Gallery, 55 East 57th Street.—Paintings and drawings by Steinlen, for the season.

Burchard Galleries, 13 East 57th Street.—Early Chinese bronzes.

Butler Galleries, 116 East 57th Street.—Currier and Ives lithographs, throughout May.

Carlberg & Wilson, Inc., 17 East 54th St.—XVIIIth century English and French portraits, primitives and sporting pictures.

D. Caz-Delbo Gallery, 561 Madison Avenue.—Paintings of Italy, Egypt and Morocco.

Ralph M. Chait, 600 Madison Avenue.—Important Chinese porcelains.

Chambran Galleries, 556 Madison Avenue.—Permanent collection of French paintings. First one-man show in America of paintings, etchings, etc., of Marcel Vertès.

Charles of London, 52 East 57th Street (the Heckscher Building).—Paintings, tapestries and works of art.

Contemporary Arts, 12 East 10th Street.—First one-man show of paintings by Charles Logasa, through May 16.

Daniel Gallery, 600 Madison Avenue.—Group show by American painters.

Delphic Studios, 9 East 57th Street.—Fresco projects by Cuera del Rio and photographs by Jimenez, beginning May 4.

Demotte, Inc., 25 East 78th Street.—Drawings from Ingres to Picasso, through May 9.

Herbert J. Devine, 42 East 57th Street.—Permanent exhibition of early Chinese bronzes, jades, pottery, paintings and sculpture. Most unusual collection of Scythian art.

Marion Dougherty, 142 East 53rd Street.—Art for ancient and modern gardens.

Downtown Gallery, 113 West 13th Street.—Peggy Bacon's caricature-portraits, through May 9.

A. S. Drey, 650 Fifth Avenue.—Paintings by old masters and works of art.

Dudensing Galleries, 5 East 57th Street.—Summer exhibition of paintings by Americans. Paintings by Arnold Blanch, Herman Frank, Konrad Cramer and Arnold Wiltz.

Durand-Ruel Galleries, 12 East 57th St.—Exhibition of French paintings.

Ehrlich Galleries, 36 East 57th Street.—Miniatures by American artists of American subjects. Handwoven linens.

Ferargil Galleries, 63 East 57th Street.—Art for the garden. Recent drypoints by Will Dyson, through May 5.

Fifteen Gallery, 37 West 57th Street.—Portraits by H. Willard Ortlip and paintings by Aimee Ortlip, through May 9.

Fifty-sixth Street Galleries, 6 East 56th Street.—Permanent exhibition of frescoes by Gauguin. Flower and garden paintings and a mural decoration by Irene Weir, B.F.A. Garden Sculpture.

Gainsborough Galleries, 222 Central Park South.—Old and contemporary masters.

Gallery of Living Art, 100 Washington Square East.—Permanent exhibition of progressive XXth century artists.

Pascal M. Gatterdam Art Gallery, 145 West 57th St.—Paintings by American artists.

Goldschmidt Galleries, 730 Fifth Avenue.—Old paintings and works of art.

Grand Central Art Galleries, 6th Floor, Grand Central Terminal.—Paintings by Margery Ryerson, to May 9. Recent water colors by George Elmer Browne, beginning May 5.

G. R. D. Studio, 58 West 55th Street.—Paintings by Allan Gould, Algot Stenberg and William L. Taylor, through May 9 (1-6 p. m.).

Groller Club, 47 East 60th Street.—Old masters from the Boehler & Steinmeyer collection until June 1. German illustrated books, through May 30 (from 10 to 6).

Hampton Shops, 18 East 50th Street.—Tropical view by Frederic Soldwedel, May 4 through 16.

Harlow, McDonald Co., 667 Fifth Ave.—Miscellaneous prints, through May.

Marie Harriman, 61 East 57th Street.—French contemporary art.

Heeramanek Galleries, 724 Fifth Ave.—Early Indian art.

Galleries of Myron Holmes, 7 East 58th Street.—Early American glass.

Hoover Bookshop, 21 East 54th Street.—Wood blocks by Clare Leighton.

Import Antique Corporation, 455 Madison Avenue.—Antiques and art objects, including importations from the palaces of the former Russian empire and French, English and Italian furniture of the XVIIIth, XVIIIth and XIXth centuries.

P. Jackson Higgs, 11 East 54th Street.—Authenticated old masters.

Edouard Jonas de Paris, 9 East 56th St.—Permanent exhibition of French XVIIIth century furniture and works of art. "Primitive" paintings and paintings of the XVIIIth century French and English schools. Paintings by Iwan F. Choultsse.

Kennedy Galleries, 755 Fifth Avenue.—Chinese and Japanese subjects by Bertha Lum, through May.

Keppel Galleries, 16 East 57th Street.—Etchings by Joseph Pennell, through May 9.

Thomas Kerr, Frances Bldg., Fifth Avenue at 53rd Street.—Works of art, paintings, tapestries and antique furniture.

Kleemann-Thorman Galleries, Ltd., 575 Madison Avenue.—New drawings and monotypes by Albert Sterner.

Kleinberger Galleries, 12 East 54th St.—Old masters.

Knoedler Galleries, 14 East 57th Street.—Woodcuts and engravings by Dürer, throughout May.

Kraushaar Galleries, 650 Fifth Avenue.—Paintings by William Glackens, until May 5.

J. Leger & Son, 695 Fifth Ave.—Representative exhibition of old masters, until July 1.

John Levy Galleries, 1 East 57th Street.—Old masters and English portraits. Paintings by Joaquin Clausell and Rufino Tamayo selected by Frances Flynn Paine, until May 16.

Little Gallery, 29 West 56th Street.—Hand wrought silver by Edward E. Oakes and Margaret Rogers.

Macbeth Gallery, 15 East 57th Street.—Selected paintings and etchings by American artists, until June 1.

Macy Galleries, 34th Street and Broadway.—Etchings by Gordon Grant, May 4 through May 16.

Metropolitan Galleries, 730 Fifth Avenue.—American, English and Dutch paintings. Paintings and pastels by Everett Shinn, through May 16.

Metropolitan Museum of Art, 82nd St. and Fifth Ave.—Lace and costume accessories, the gift of Mrs. Edward S. Harkness, Gallery H19, through August 31. Prints (selected masterpieces), Gallery K41. Prints acquired during 1929-30. Galleries K 37-40. Furniture and glass, American and European, the American wing, through May 3. Indian and Indonesian textiles, Gallery H15, through September 15.

Michaelian Galleries, 20 West 47th Street.—Oriental rugs, old tapestries, chenille carpets.

Milch Galleries, 108 West 57th Street.—Selected paintings by American artists.

Montross Gallery, 755 Fifth Avenue.—Miscellaneous exhibition of paintings (Cezanne, Courbet, Chirico, Poupelet, etc.) through May 9.

Morton Galleries, 49 West 57th Street.—Oils and water colors by young Americans, through May 30.

National Art Gallery, Hotel Plaza, 59th Street and Fifth Avenue.—Exhibition of furniture and objects of art.

J. B. Neumann, New Art Circle, 9 East 57th Street.—Paintings by Max Beckmann, through May 5. Paintings by Fega Blumberg, May 7 through May 20.

Newark Museum, Newark, N. J.—French design, modern American paintings and sculpture and the Jaehne loan collection of Japanese art, until July 1. Historical exhibit tracing the history of Newark from 1660 to 1930, until May 24. Exhibition by the Newark Society of Ceramic Arts, May 4 through May 10.

Newhouse Galleries, 11 East 57th Street.—XVIIIth century portraits and landscapes.

New School for Social Research, 66 West 12th Street.—Work by young American artists.

Arthur U. Newton, 4 East 56th Street.—Paintings by old and modern masters.

New York Public Library, 476 Fifth Ave.—"Forgotten Print Makers," through November 30. New York today and yesterday (Vernon Howe Bailey and W. H. Wallace). Views of American cities.

Parish-Watson, Inc., 44 East 57th Street.—Early Persian art, recently on view in the International exhibition of Persian art in London, through May 9.

Frank Partridge, 6 West 56th Street.—Old English furniture. Chinese porcelains and paneled rooms.

Frank K. M. Rehn, 683 Fifth Avenue.—Paintings by Kay Barnum, May 4 through May 16.

Reinhardt Galleries, 730 Fifth Avenue.—Landscape painting from the XVIIIth to the XXth century, including Hobbema, Gainsborough, Corot, Rousseau and Maurice Sterne, until May 9.

James Robinson, 731 Fifth Avenue.—Exhibition of old English silver. Sheffield plate and English furniture.

Roerich Museum, 310 Riverside Drive.—Paintings by Senora Herminia Arrate de Davila.

Rosenbach Galleries, 202 East 44th Street.—Antiques and decorations. Important historical manuscripts from Columbus to Hoover.

Schultheis Galleries, 142 Fulton Street.—Paintings and art objects.

Schwartz Galleries, 507 Madison Avenue.—Marine paintings and fine prints.

Scott Fowles, 650 Fifth Ave.—XVIIIth century English paintings and modern drawings. Paintings, drawings and rare bronzes by Rodin, Epstein and Despiau.

Messrs. Arnold Seligmann, Rey & Co., Inc., 11 East 52nd St.—Works of art.

Jacques Seligmann Galleries, 3 East 51st Street.—Portraits by Gustav Muranyi, through May 16.

Silberman Gallery, 133 East 57th Street.—Paintings, objects of art and furniture.

S. P. R. Galleries, 40 East 49th Street.—Summer show of paintings.

Marie Sterner, 9 East 57th Street.—Summer show of American and foreign paintings.

Stora Art Galleries, 670 Fifth Avenue (entrance on 53rd St.).—Greco-Buddhist and Gothico-Buddhist sculptures.

Valentine Gallery of Modern Art, 69 East 57th Street.—Summer show of modern French paintings.

Van Diemen Galleries, 21 East 57th St.—Paintings by old masters.

Vernay Galleries, 19 East 54th Street.—Spring exhibition of recently acquired collection of XVIIIth and XVIIIth century English furniture, porcelain, silver, sporting prints and needlework.

Wanamaker Gallery, an Quatrieme, Astor Place.—American antique furniture attributed to Goddard, Townsend, Seymour, McIntire and others.

Weyhe Gallery, 794 Lexington Avenue.—Drawings and lithographs by Adolph Dehn, through May 9. Five new lithographs by Diego Rivera.

The Weston Galleries, 122 East 57th Street.—Antique and modern paintings.

Wildenstein Galleries, 647 Fifth Avenue.—Old and modern paintings by well known masters.

Women's City Club, 22 Park Avenue.—Portraits of club members, through May 16.

Yamanaka Galleries, 650 Fifth Avenue.—Works of art from Japan and China.

Howard Young Galleries, 634 Fifth Ave.—XVIIIth century Italian paintings, including work by Tintoretto, Boltraffio, Luini, Lorenzo de Credi and others.

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HOUSTON

The Museum of Fine Arts of Houston has just ended the seventh annual exhibition of work by Houston artists. The exhibition this year was much larger and of considerably higher quality than any of the previous shows. It included two hundred and nine works by sixty artists in oils, water colors, miniatures, drawings, prints and sculpture. Following the usual custom, the museum invited a group of out-of-town artists to serve as jurors. They were Dawson Dawson-Watson of San Antonio, Samuel E. Glendon of Austin and Frank Klepper of Dallas.

The only prize offered in this annual exhibition is the Museum Purchase Prize of \$250, which was awarded this year to Margaret Brisbine Baccante for the oil, "Portrait of Kathryn." Honorable mention was given to E. Richardson Cherry, McNeill Davidson, Edward M. Schiwetz, and Ruth Pershing Uhler.

Margaret Brisbine Baccante first studied art in Houston and later attended the Pennsylvania Academy of Fine Arts in Philadelphia, where she won a Cresson Scholarship for two successive years. After the travel and study in Europe thus afforded, she returned to Houston and held a one-man show at the Museum of Fine Arts. Recently she has been engaged in mural decorations for various churches and chapels in and near New York City.

As an exhibition within the exhibition, E. Richardson Cherry is showing twenty-two oils at the invitation of the museum. Mrs. Cherry was thus honored because of her long service to art in Houston as painter, lecturer, and teacher and as a Founder of the Houston Art League, now the Museum of Fine Arts of Houston. She was a pupil of the Art Students League of New York, the Julian Academy in Paris, William Chase, and Andre L'hotel. She has exhibited among other places in the Paris Salons, the Art Institute of Chicago, the City Art Museum of St. Louis and the Denver Art Museum.

As for the annual show in general, McNeill Davidson, whose subjective interpretations have created much interest, is the daughter of the oldest living Texas rancher. She won the prize for the best painting of a Southern subject in the 1930 exhibition of the Southern States Art League with her landscape, "S. R. Ranch." Edward M. Schiwetz has caused much favorable comment nationally by his water colors and pencil sketches, which were reproduced in *Pencil Points*. Ruth Uhler is a graduate of the Pennsylvania School of Design for Women, where she was awarded the John Sartain fellowship for achievement and ability and the Daniel Baugh Prize for still life painting. She studied also under Henry B. Snell and Leopold Seyffert.

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BOSTON

Through the skillful work of the museum restorer of antiquities, W. J. Young, the Museum of Fine Arts, Boston, has recently enriched the Egyptian and Classical collections by the addition of several reconditioned objects, long owned by the museum but in a state of disintegration which gave little hint of their beauty and interest. With the addition to the Boston Museum staff two years ago of a thoroughly trained man in this field, it has been possible to carry forward some extremely delicate and meticulous tasks which have long awaited attention.

One of the rarest of the recently restored objects is a silver bowl of a type known only by two other examples, both of which are in the Cairo Museum. Found at Meroe by the Harvard University-Museum of Fine Arts Expedition under the direction of Professor George A. Reisner, the bowl shows marked classical influences which suggest that it may have been made by Greek workmen living in Egypt. When found, the bowl was badly crushed and heavily encrusted with silver salts, forming a black mass which completely obliterated the design. By subjecting it to the electro-reaction process the salts were reduced and the metal restored to the bowl. Careful hammering and annealing brought the brittle mass again to its original shape which perfectly discloses the delicate fluting of the sides and the decorative flower motif on the rounding base.

No more hazardous task, however, has yet faced the Boston restorer than that of removing an encrustation of silicate deposits from one of the finest of the museum's red-figured kraters. The deposit, which concealed some of the most exquisite details of the design, has resisted all efforts to remove it with acids or other solvents. Mr. Young accomplished this by firing the krater in a kiln heated to 450 degrees, a temperature only slightly below the melting point of the glaze.

After refiring, the fragments were refitted and mortised together with a mordant.

A less dramatic but no less exacting piece of work was accomplished with the reconstruction of an alabaster vase of the Ethiopian period. It is a very fine example bearing the car-touche of an Ethiopian king and enriched with an inlaid silver and electrum top. It was found by Professor Reisner in his thorough excavations in the Sudan which have yielded to the Boston Museum a collection of Meroitic and Ethiopian antiquities unequalled outside of Khartum. The vase reached the museum in a very fragmentary state, the silver top badly crushed and corroded to such an extent that the entire design was concealed by a fur-like encrustation of chlorides. Through reduction of the salts in the electrolytic bath, the fine detail of the design was restored and the whole was reshaped through annealing and hammering to fit the vase. Missing portions of the alabaster were filled in with plaster and painted with an unfading paint.

W. J. Young, who has this work in charge at the Museum of Fine Arts, has behind him the fine traditions of workmanship maintained at the Ashmolean and British Museums where he was trained and engaged for several years before joining the Boston Museum Staff.

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